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FORTY-TWO

ETUDES OR CAPRICES

FOR THE VIOLIN

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FORTY TWO

ETUDES OR CAPRICES

R. KREUTZER

REVISED BY C. BRUN

FORTY-TWO ETUDES OR CAPRICES

for the

VIOLIN

by

R. KREUTZER

REVISED BY C. GRÜN.

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Preface.

RODOLPHE KREUTZER was born at Versailles, France, Nov. 16, 1766. His father was a musician and a member of the Emperor's band.

Rodolphe at a very early age evinced a great fondness for music, and was placed under the instruction of Ant. Stanitz.

At the age of thirteen he played one of his master's violin concertos in public with marked success, and when but sixteen was appointed first violin in the chapelle du Roi.

Meanwhile he had developed a rare talent for composition, and before he was nineteen had composed two grand operas, which were performed before the royal court.

He made an extended concert tour through Germany, Holland and Italy, and was received with the greatest enthusiasm wherever he appeared.

He was appointed solo violinist at the Theatre Italien; chef-d'orchestre at the Paris Grand Opera; maitre de la chapelle to Louis XVIII; Chevalier of the Legion of Honeur; vice-conductor, and finally conductor-in-chief, of the Academie.

In 1825 a broken arm compelled him to discontinue playing, and he retired from the Conservatoire.

The friendship which grew up between Kreutzer and Beethoven led to the dedication of the Sonata which is known as the "Kreutzer."

His compositions include 39 operas and ballets, 19 violin concertos, 15 trios, 15 string quartets, numerous sonatas, airs and variations, etc.

Though most of these are comparatively unknown, his "Etudes ou Caprices," published in 1796, constitute an enduring monument to his genius and greatness as a musician. They have been generally adopted by teachers of the violin of every school, the world over, and furnish a true foundation upon which to build a solid execution upon that instrument.

Publisher's Note.

In presenting this edition of Kreutzer's celebrated Etudes or Caprices, particular attention is called to some of its many points of excellence.

First, the arrangement of each Etude in such a manner as to obviate the necessity of any turning of the leaves; second, the large number of bowings given, including not only those from the original edition, but also many from various modern sources; third, the full and concise annotations; fourth, the additional fingering, bowing and expression marks; and lastly, the complete (full-page) thematic index, which enables one to ascertain at a glance the page of any individual Etude.

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Forty-Two Etudes or Caprices
FOR THE VIOLIN.

Revised by C. Grün. RODOLPHE KREUTZER.

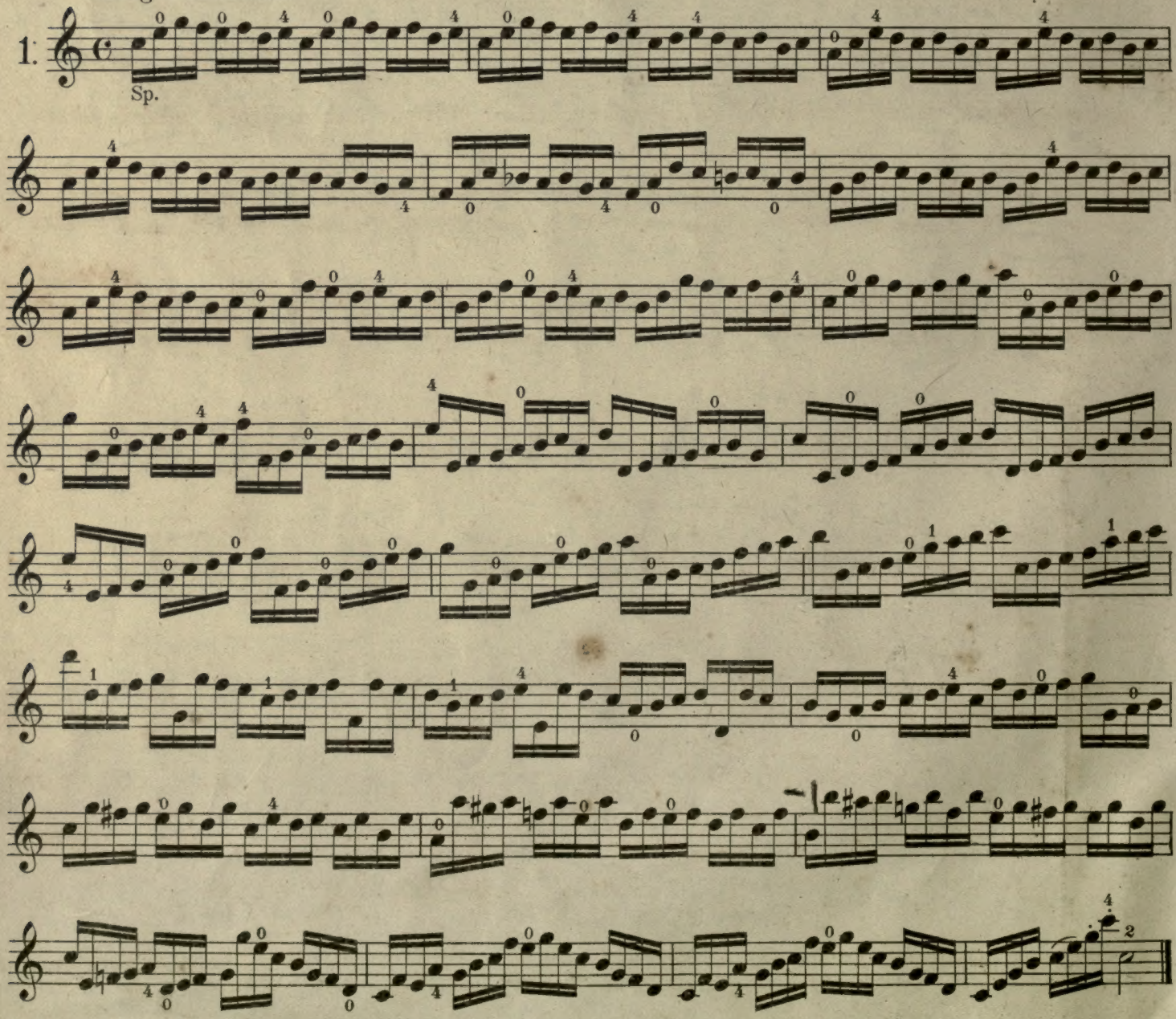
EXPLANATION OF SIGNS AND TERMS.

GB.	Whole bow.	⊓	Down stroke.	C.	Corda (String).
HB.	Half bow.	V	Up stroke.	Ia	First (e) string.
Sp.	At point of bow.		Slide the finger.	IIa	Second (a) string.
M.	Middle of bow.		Bow to be raised.	IIIa	Third (d) string.
Fr.	At the frog.	——	Hold finger down.	IVa	Fourth (g) string.

MARTELÉ. Detached bow strokes, strongly marked or hammered.
GRAND DÉTACHÉ. Full strokes, at the greatest speed, and with a slight pause after each stroke. (See page 5.)
SALTATO. Jumping or bounding stroke near middle of bow, with arm and hand, and at moderate speed.
SPICCATO. Light, rapid, hopping or dancing wrist-and-hand stroke, near the middle of the bow.
RICOCHET. Skipping, slurred-staccato stroke. RESTEZ. Remain in same position.

Allegro moderato.

1. Sp.



For 46 additional bowings for this Etude, see next page.

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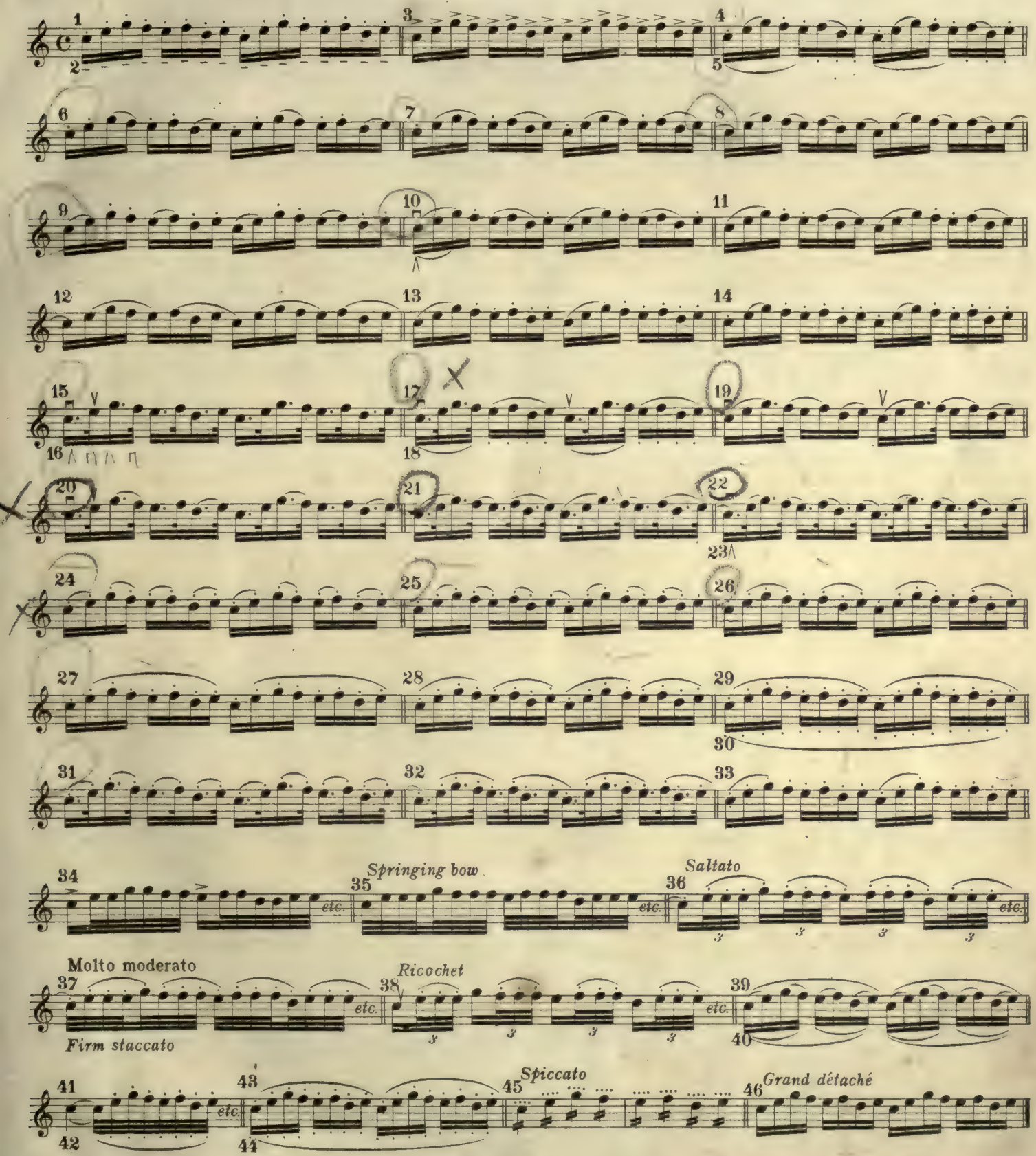
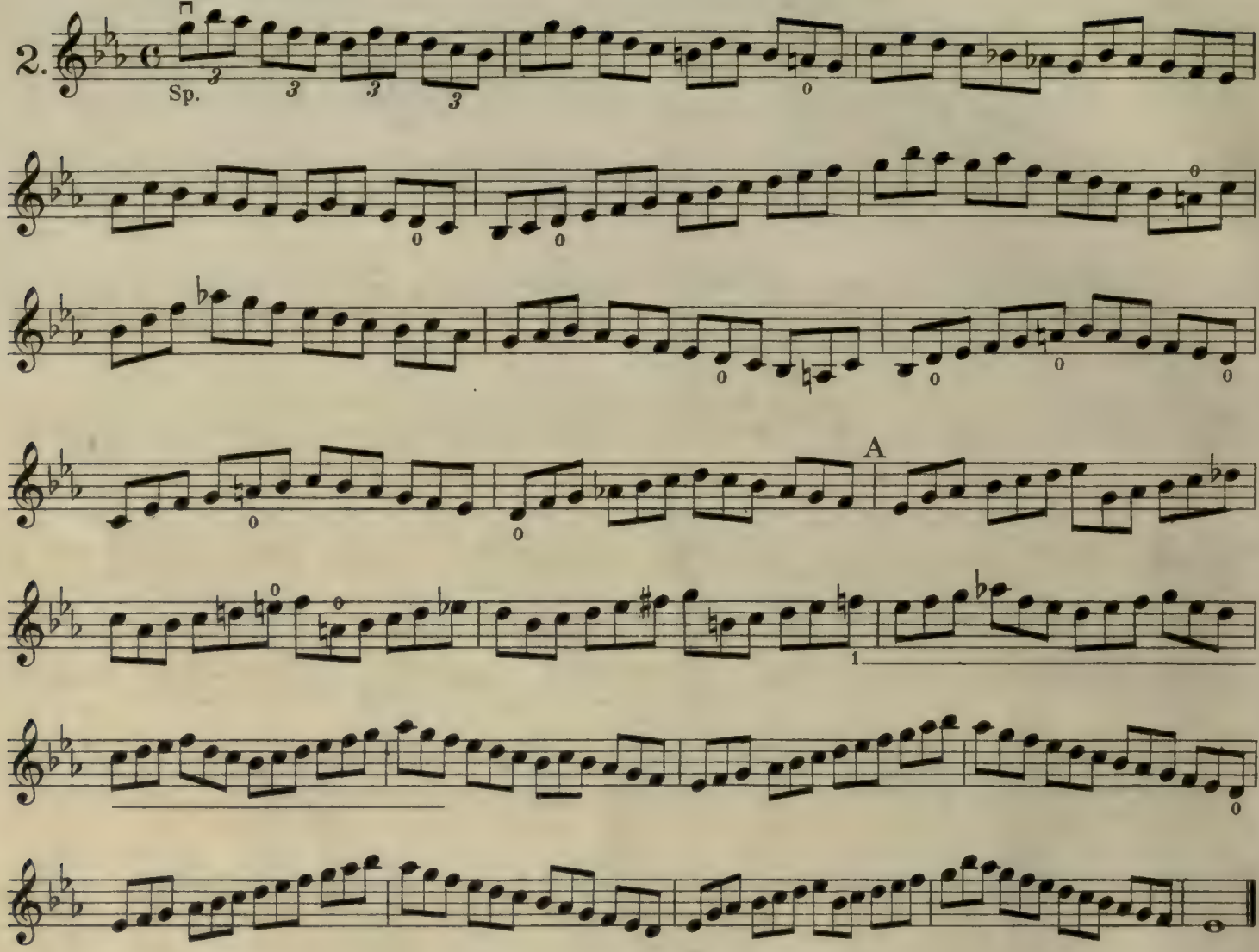
Bowings to be used with Etude №1.



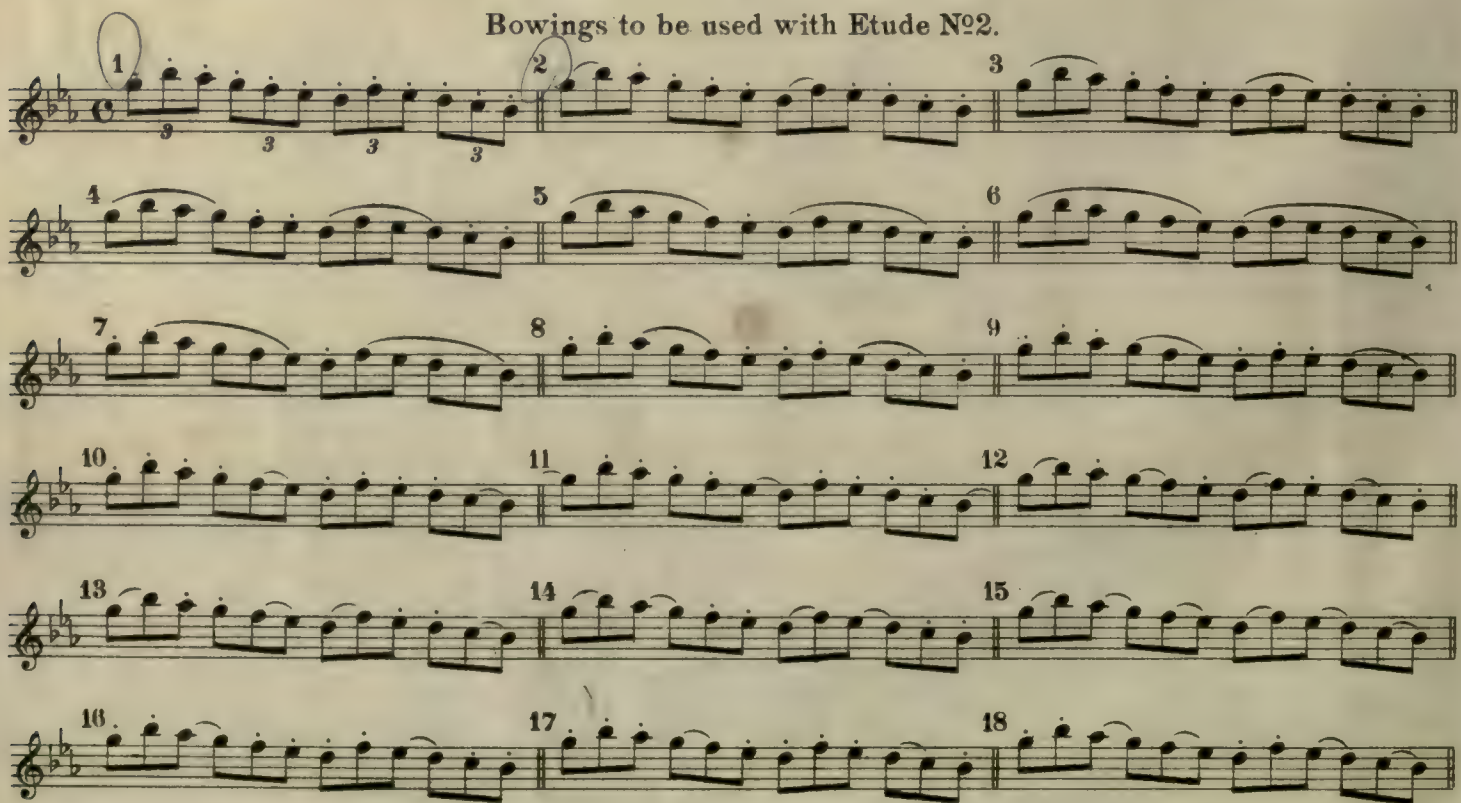
The Grand Détaché is perhaps the most useful of all bowings for acquiring flexibility of the wrist. It is executed with a very rapid stroke, from extreme heel to extreme point, and vice versa. The pressure should be entirely from the wrist, (not from the arm) and *that* only at the very beginning of each stroke, after which the power should be instantly withdrawn. The wrist should be well rounded at the beginning of the down stroke, (with only the outer edge of the bow-hair resting upon the string) and gradually hollowed as the point is reached, when the hair should lie flat upon the string. In the up stroke the process is reversed. A slight pause should be made between the bow strokes.

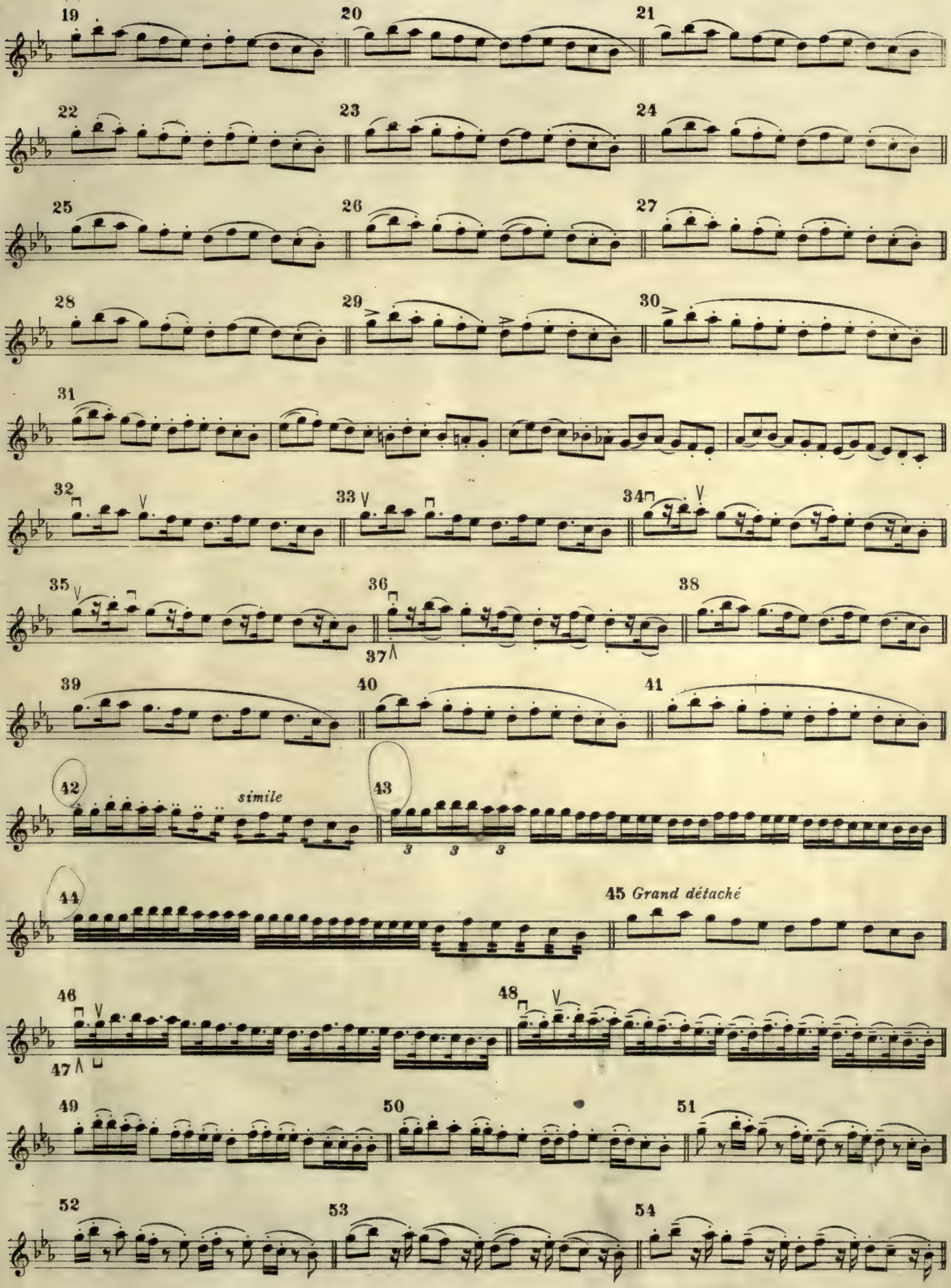
Allegro moderato.

2.



Bowings to be used with Etude №2.




19
20
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22
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26
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35
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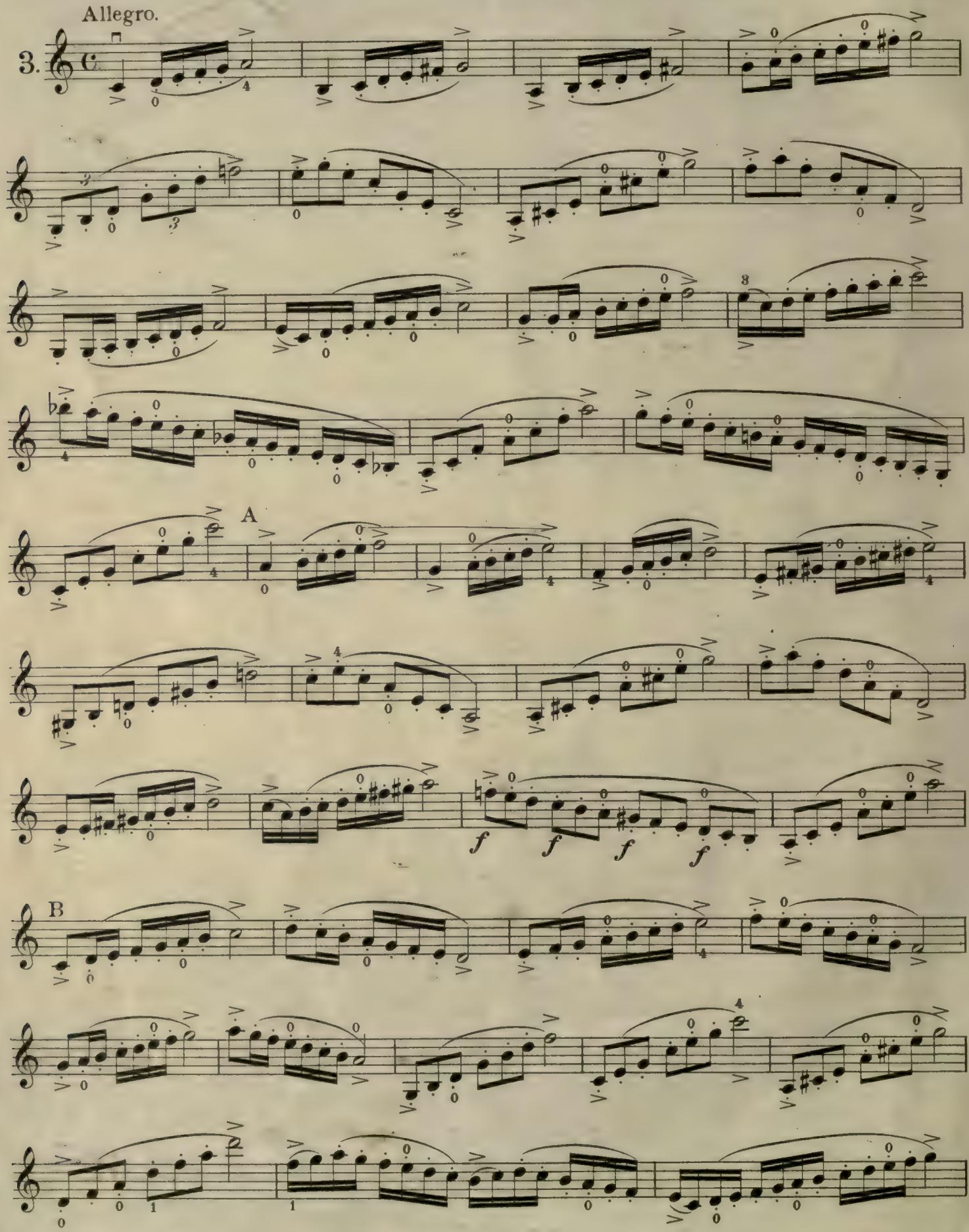
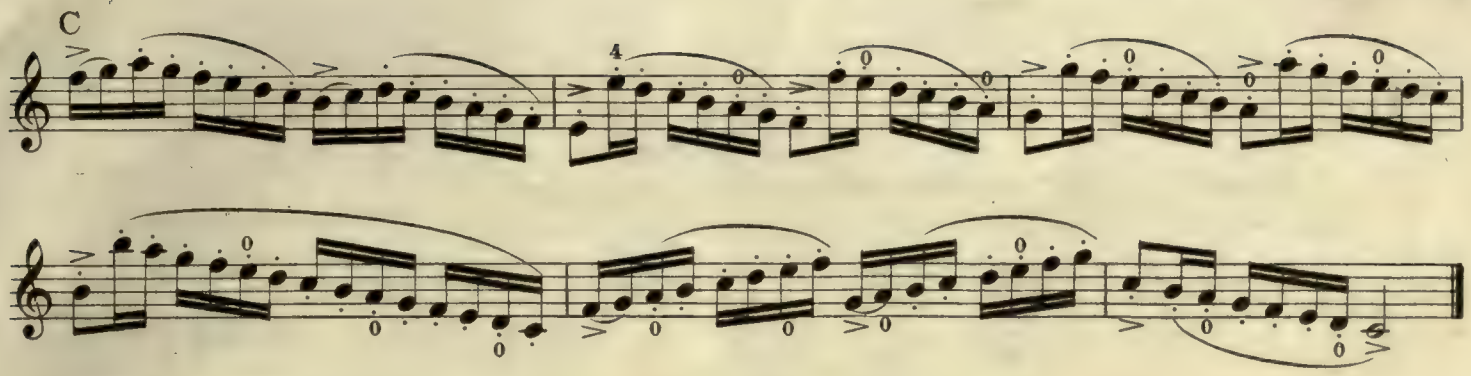
37
38
39
40
41
42
simile
43
3 3 3
44
45 Grand détaché
46
47
48
49
50
51
52
53
54

This Etude must be practiced at first very slowly, the hand held lightly, and all the notes played evenly, taking care that the bow does not leave the strings, and emphasising the first and last notes.

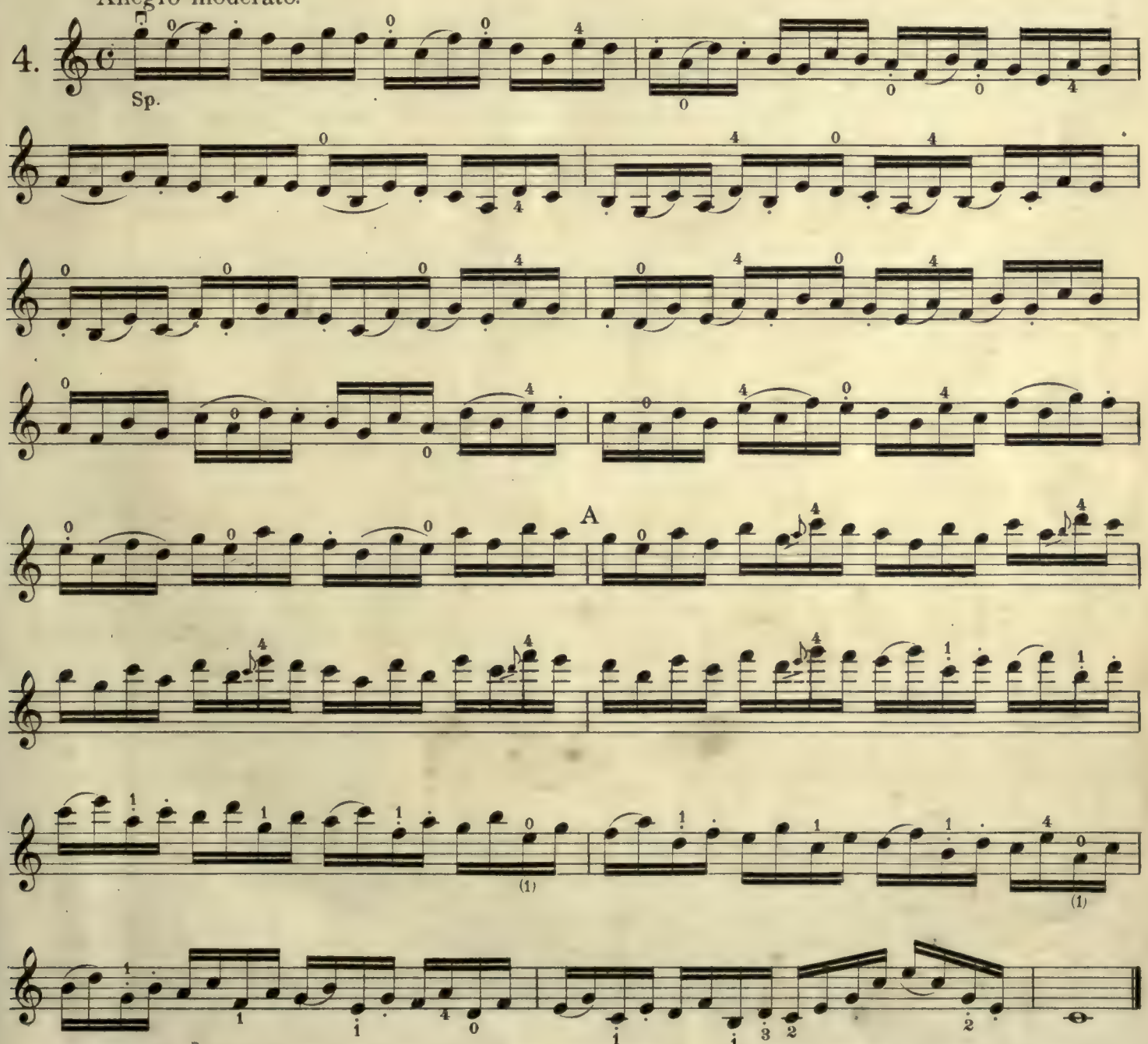




This Etude may be practiced with the same bowings as those given for №1.

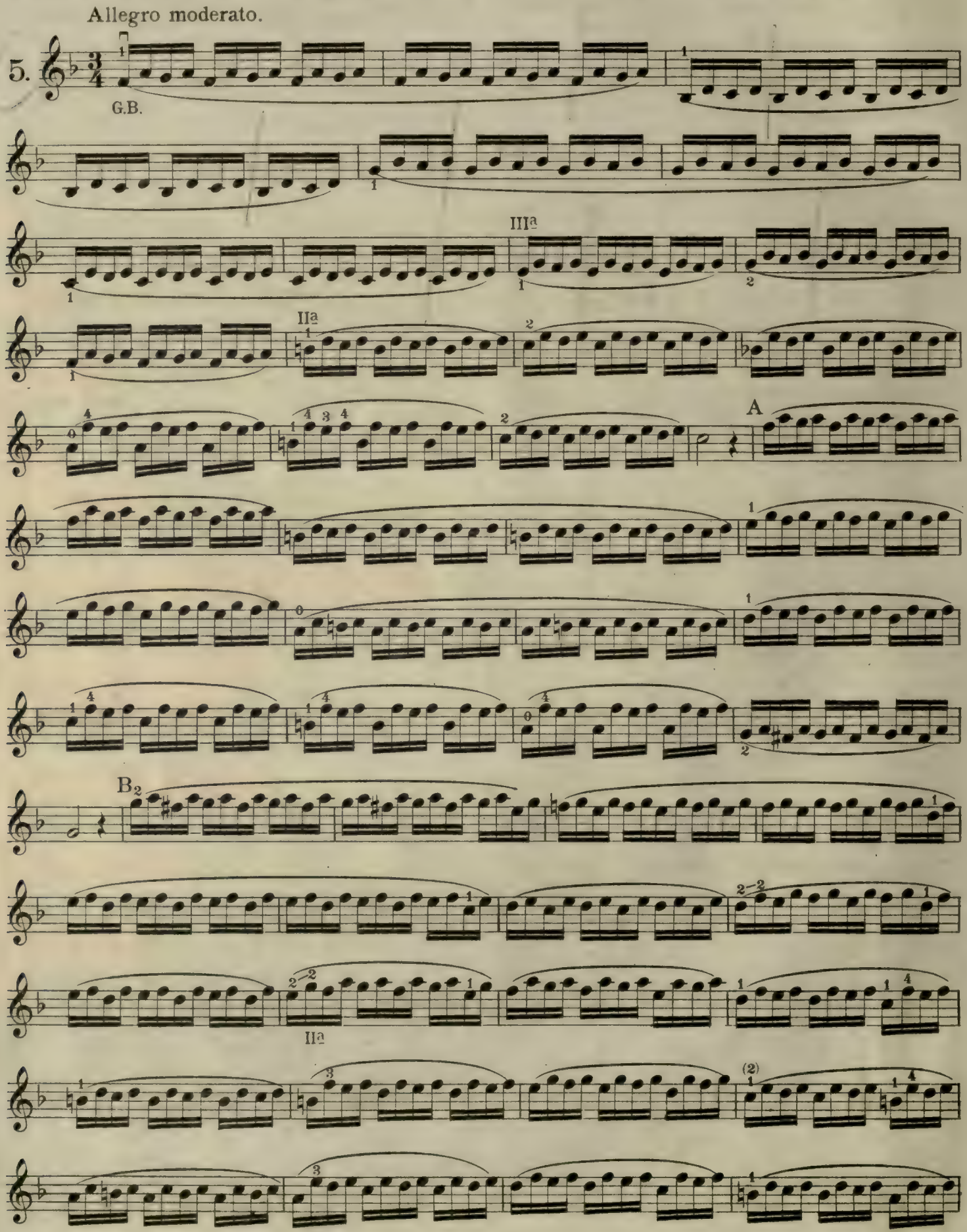
Care should be taken, in going from one string to another, not to raise or lower the forearm, but let the motion be entirely from the wrist.

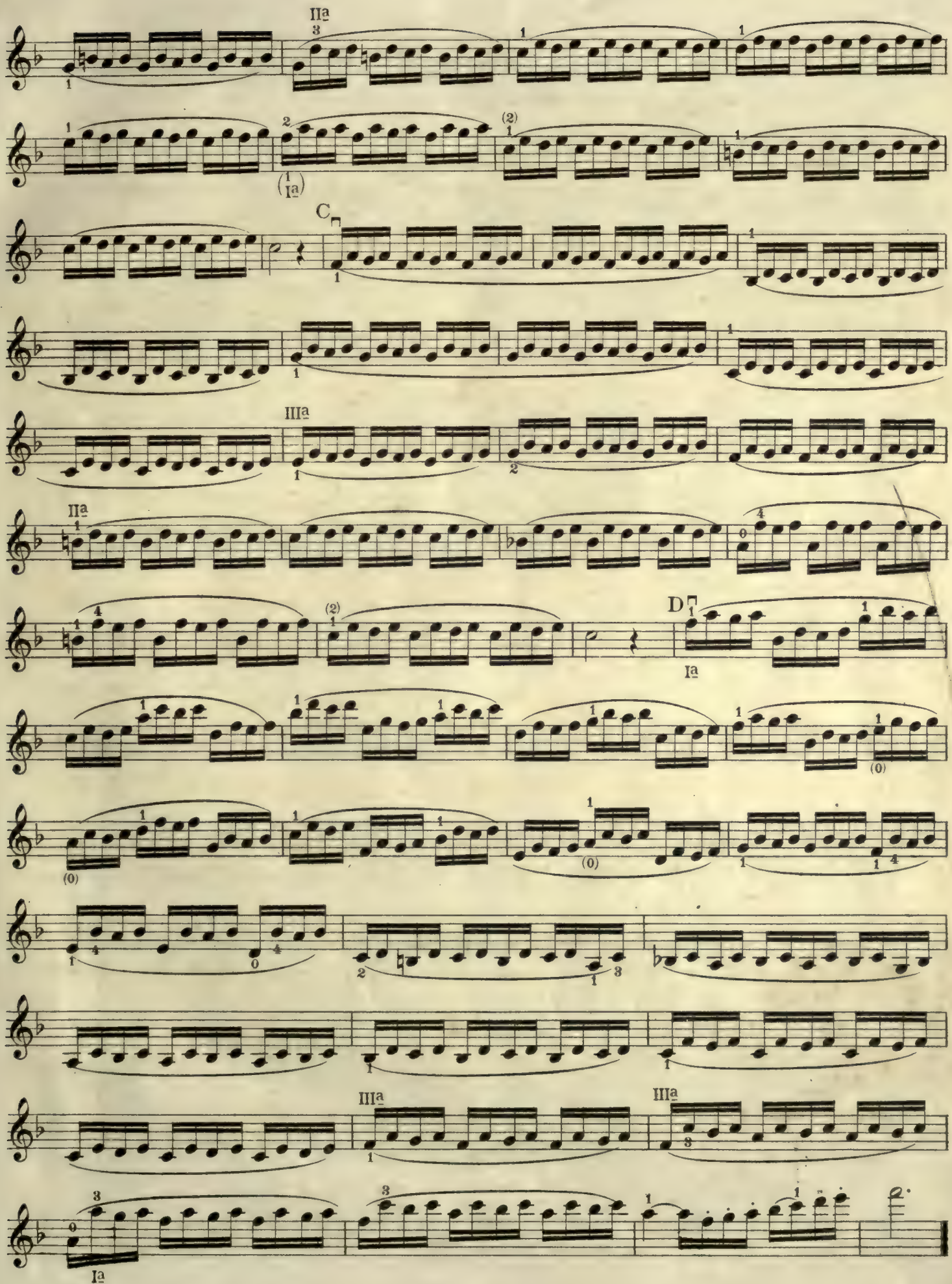
Allegro moderato.



This Etude can at first be profitably studied with the fingers only. In making the ascending shifts, beginning at bar A, the last finger used before the new position is taken is the one by which the shift is made, and slides silently to its new place before the first playing-finger of the new position falls upon the string. Similarly in the descending shifts.

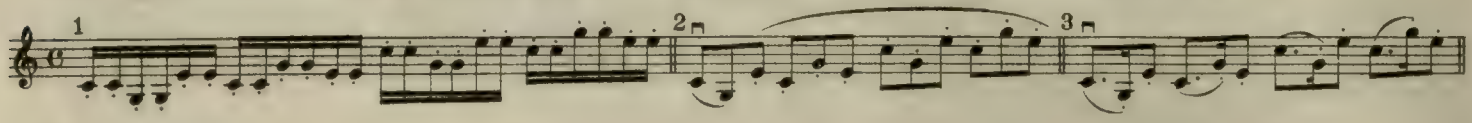
The following Etude should be practiced at first in moderate tempo, and with a bowstroke to each note (martelé); afterwards with a bar to each stroke; then two bars to a stroke; and finally increasing the speed to Allegro moderato.



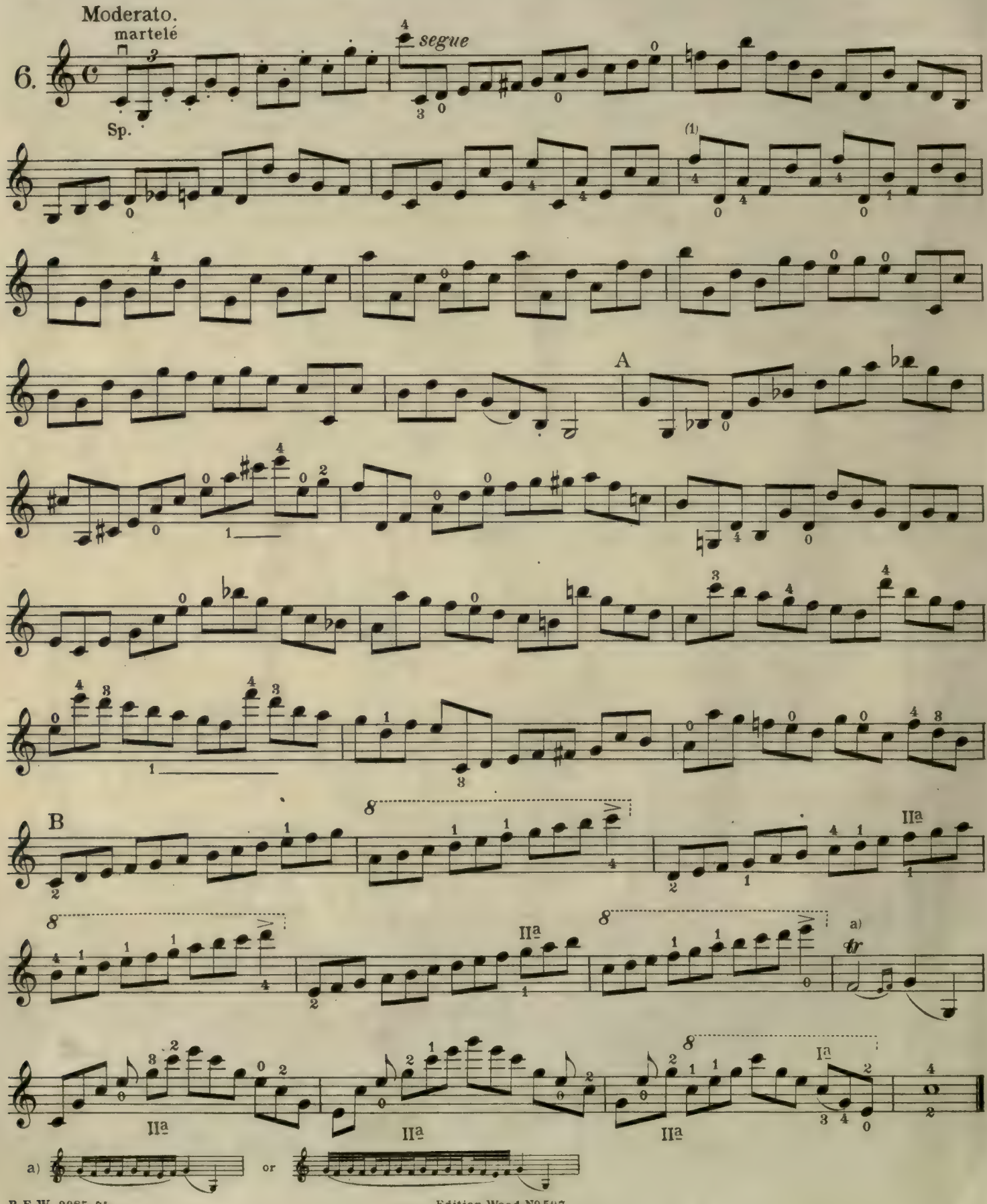

IIa
C
IIIa
IIa
D
Ia
IIIa
IIIa
Ia

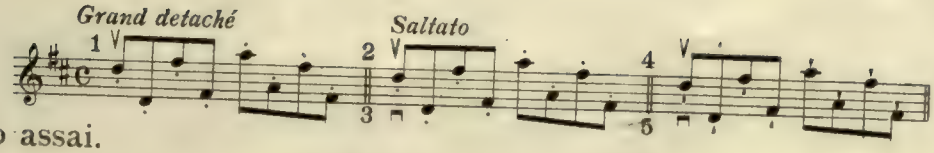
The pupil is advised to practice this Etude with short strokes at the heel of the bow, then at the point, and finally with the grand détaché.

Give more pressure to the up strokes than to the down, in order to produce an equality of tone.



Moderato.





Allegro assai.

martelé

7.

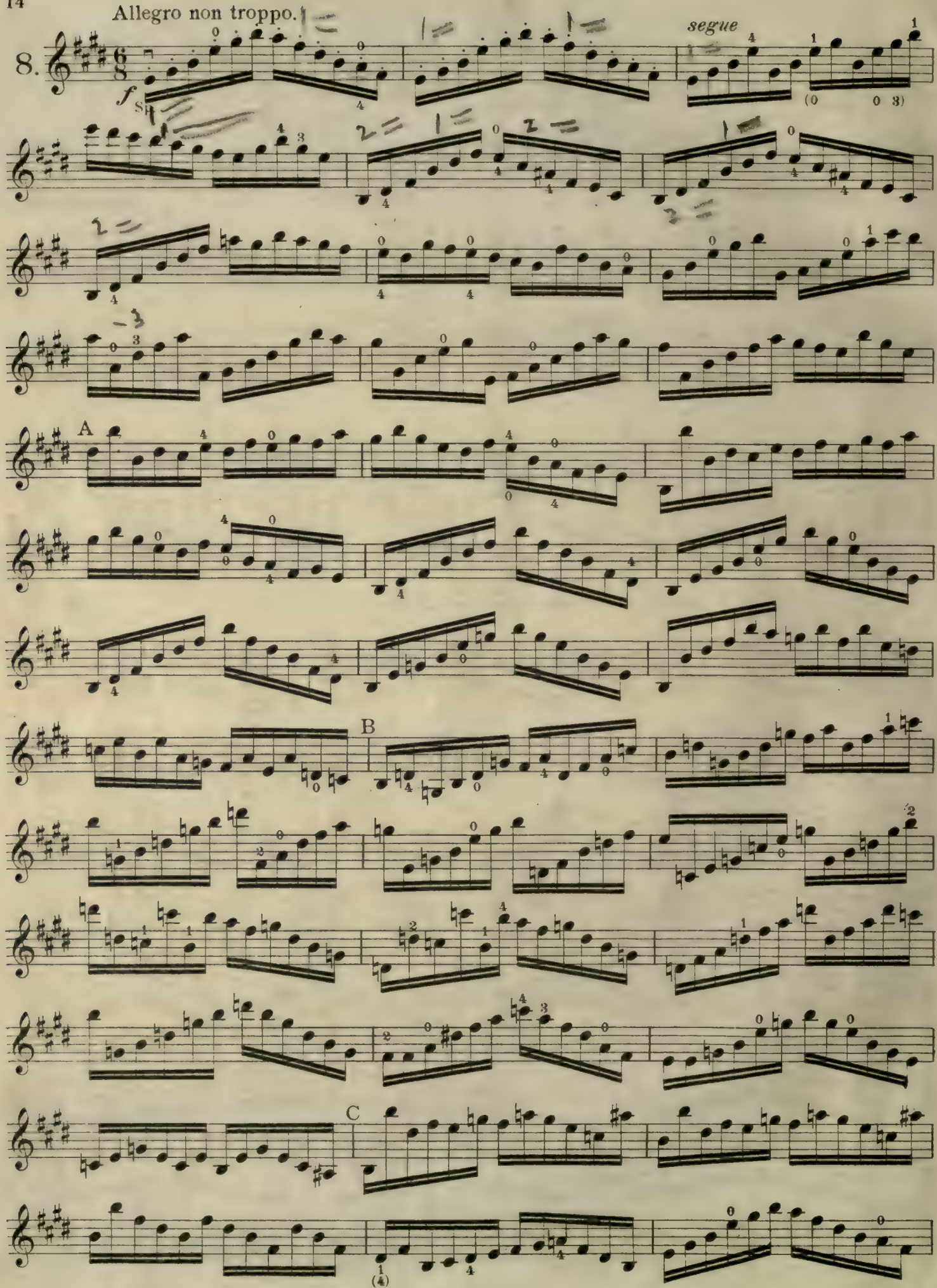
Sp.

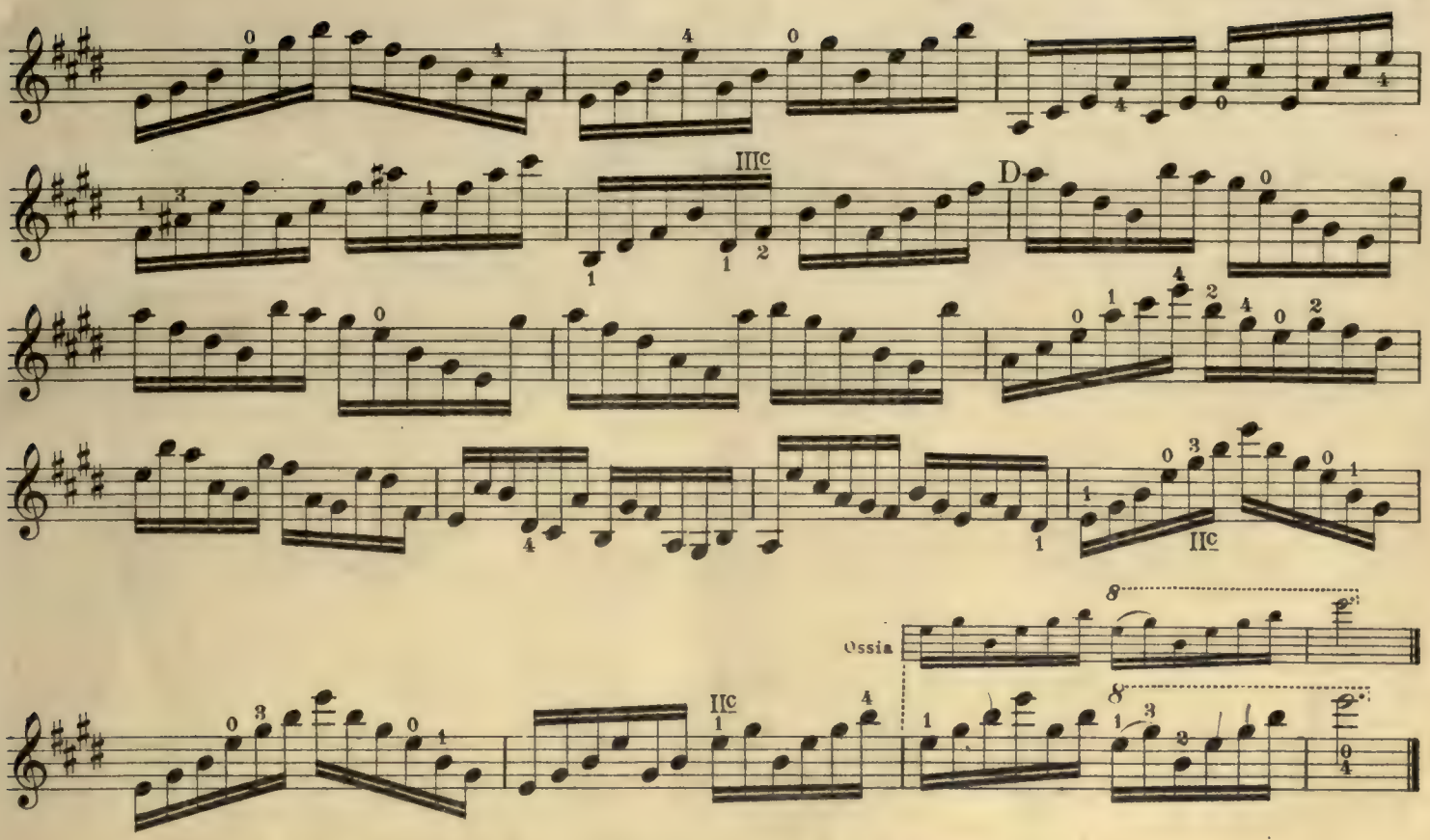
segue

A

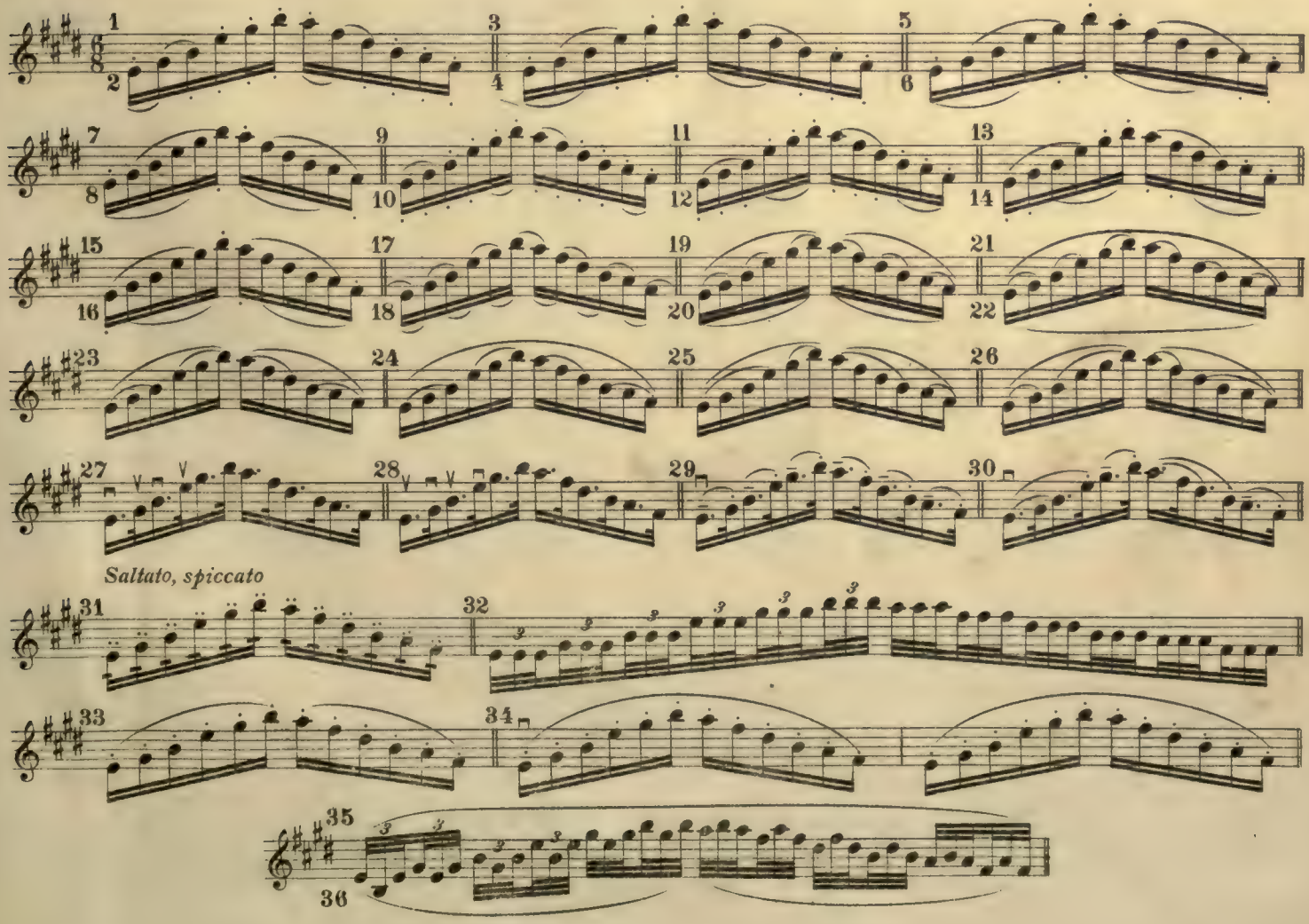
B

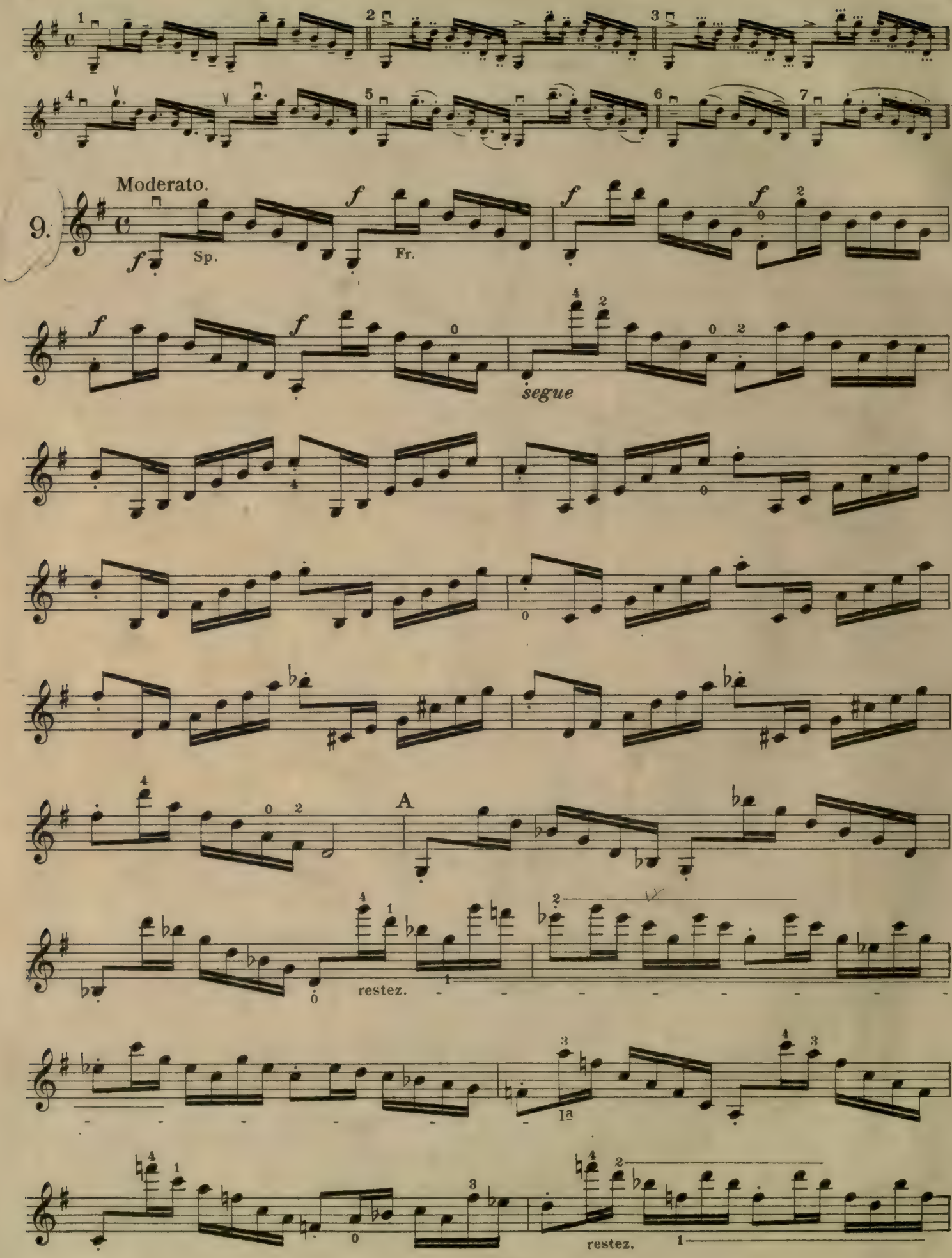
C

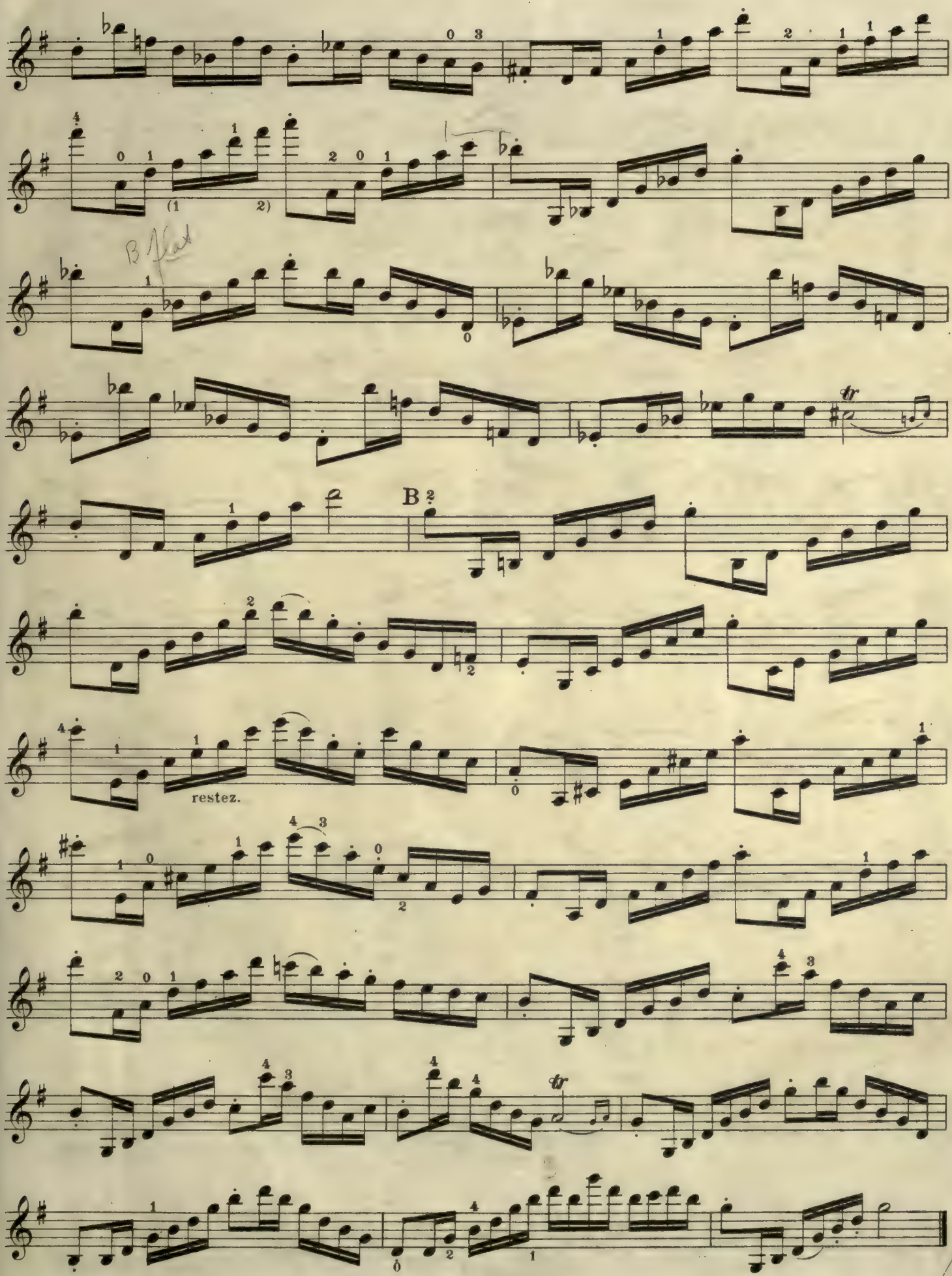

Allegro non troppo.
8.
6/8
f
segue
A
B
C



Additional bowings and variations for Etude №8.



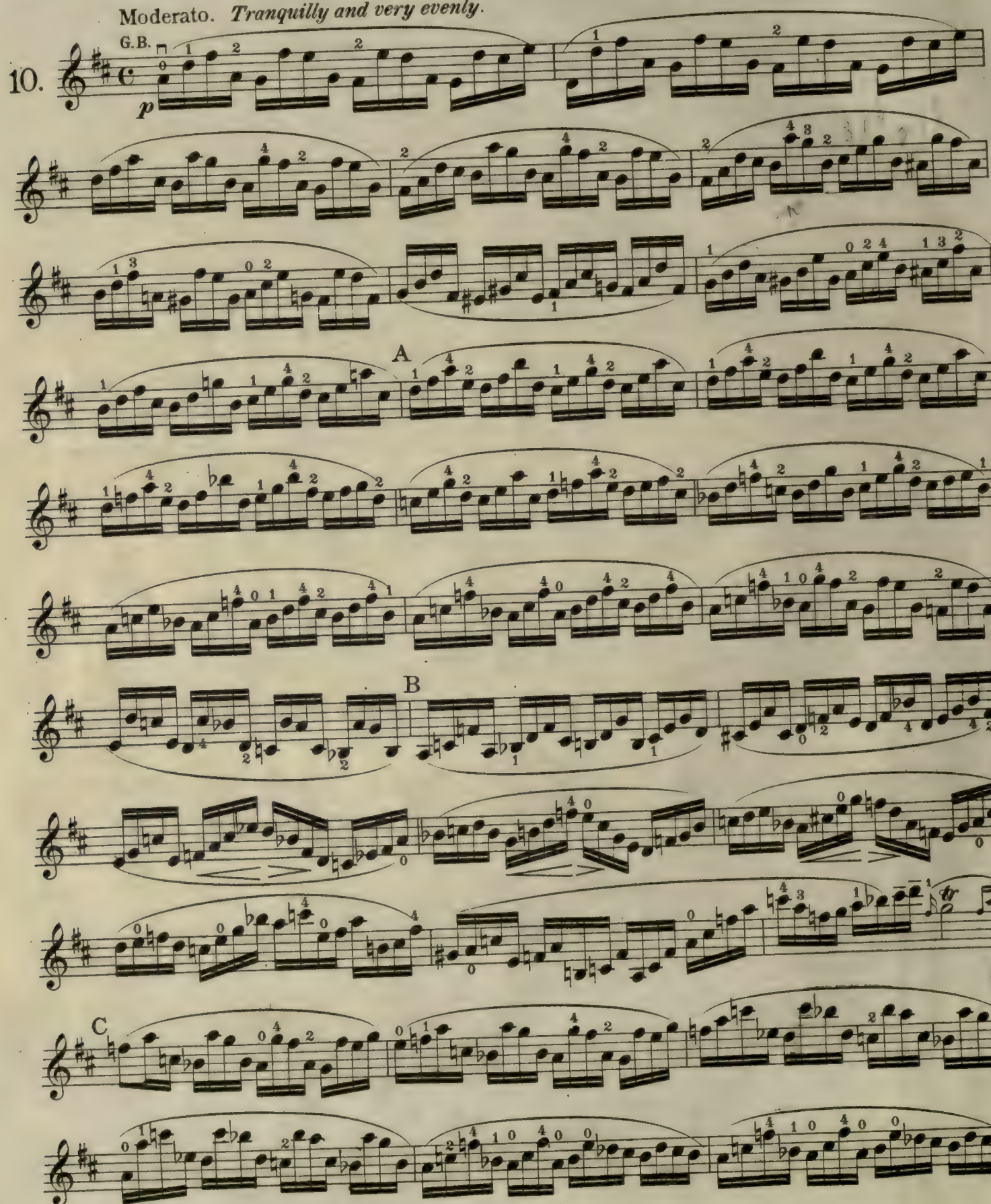

Moderato.
9.
Sp.
Fr.
segue
A
restez.
restez.

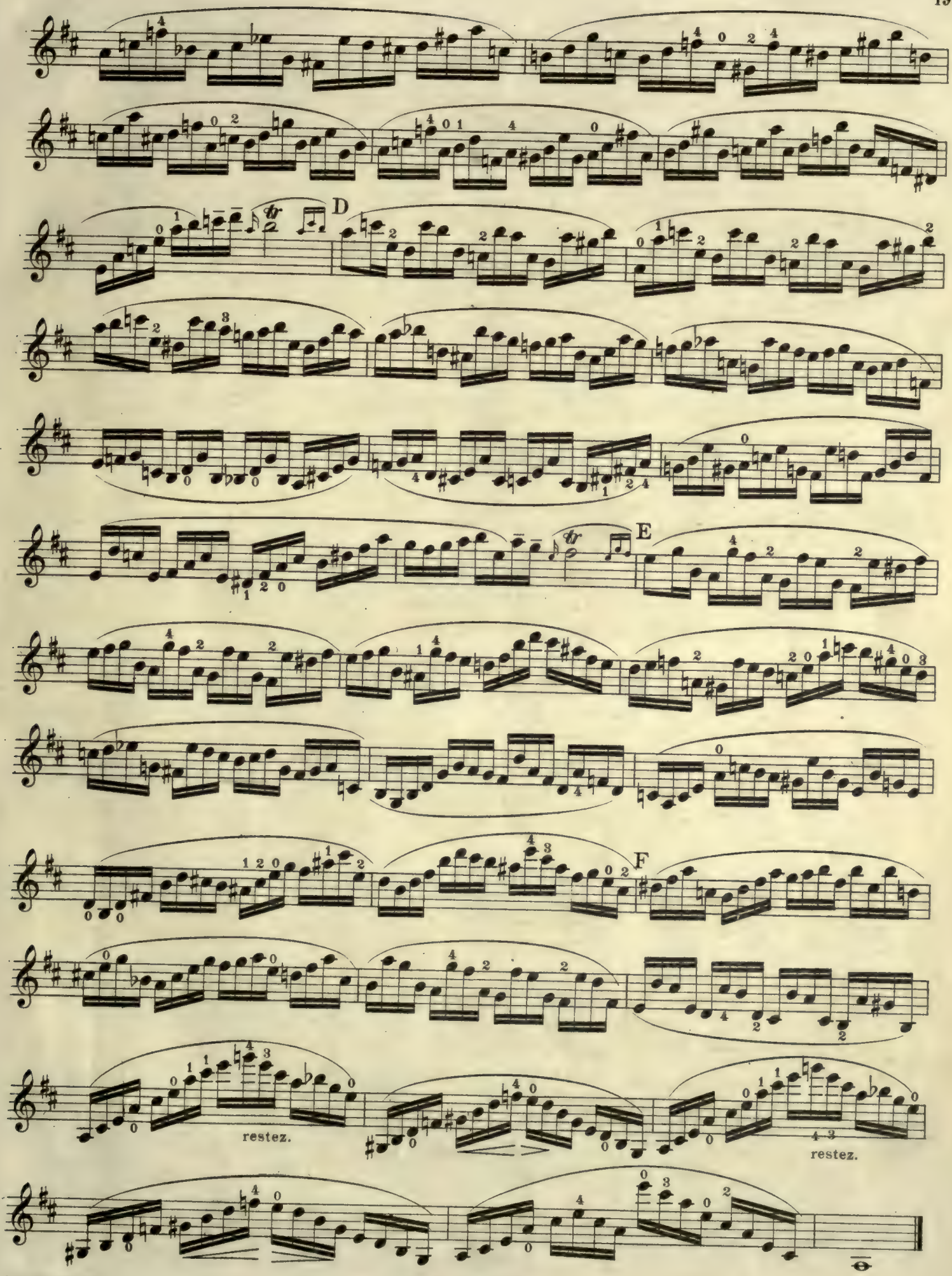

B
restez.

The following Etude should be played very smoothly and quietly, with the greatest elasticity in the movements of the wrist.

Moderato. *Tranquilly and very evenly.*

10.

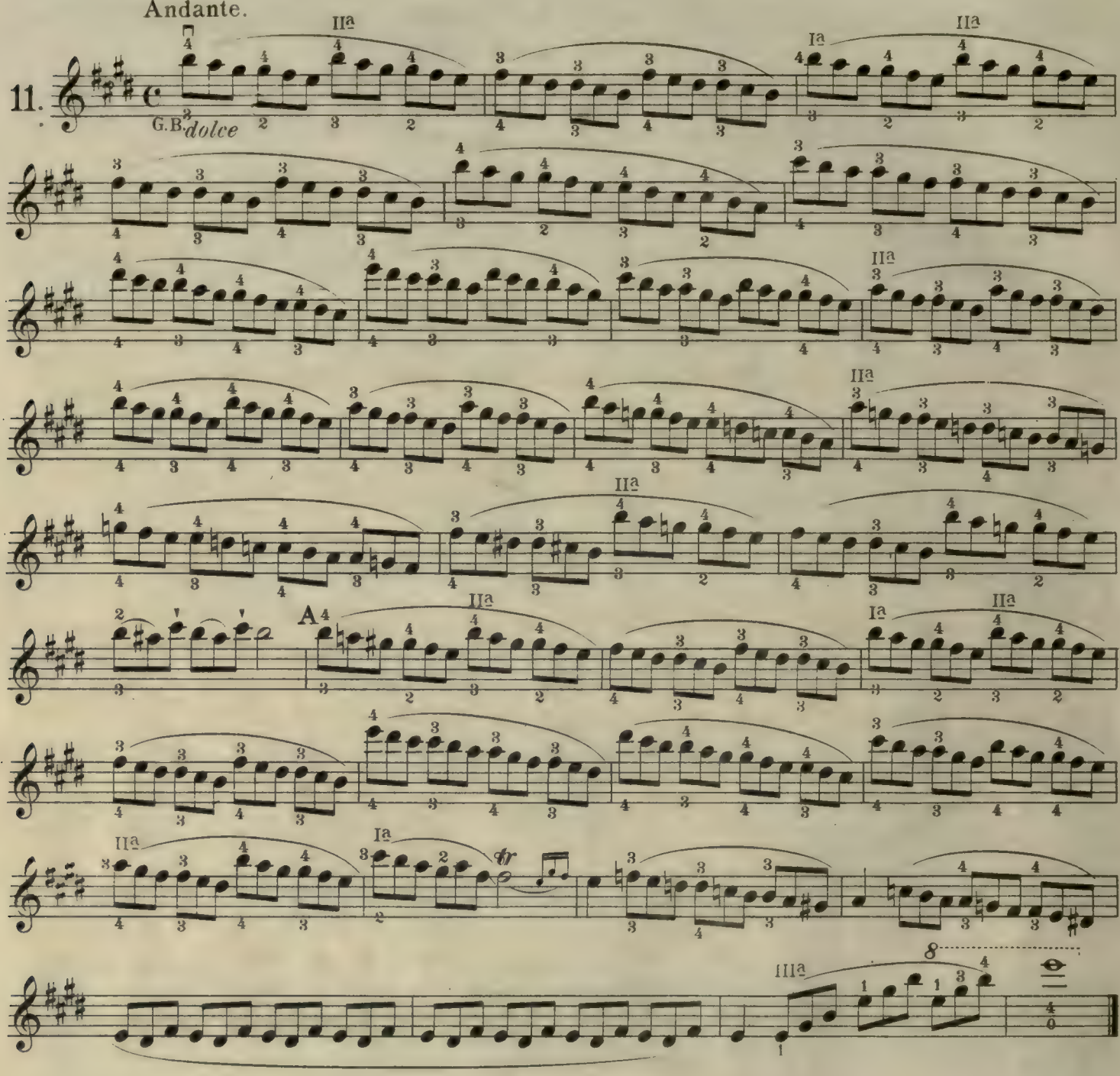



D
E
F
restez.
restez.

Practice not only the fingering *above,* but also that *below* the notes, and remember what was said on page 9 in regard to the gliding of the finger in shifting.

Andante.

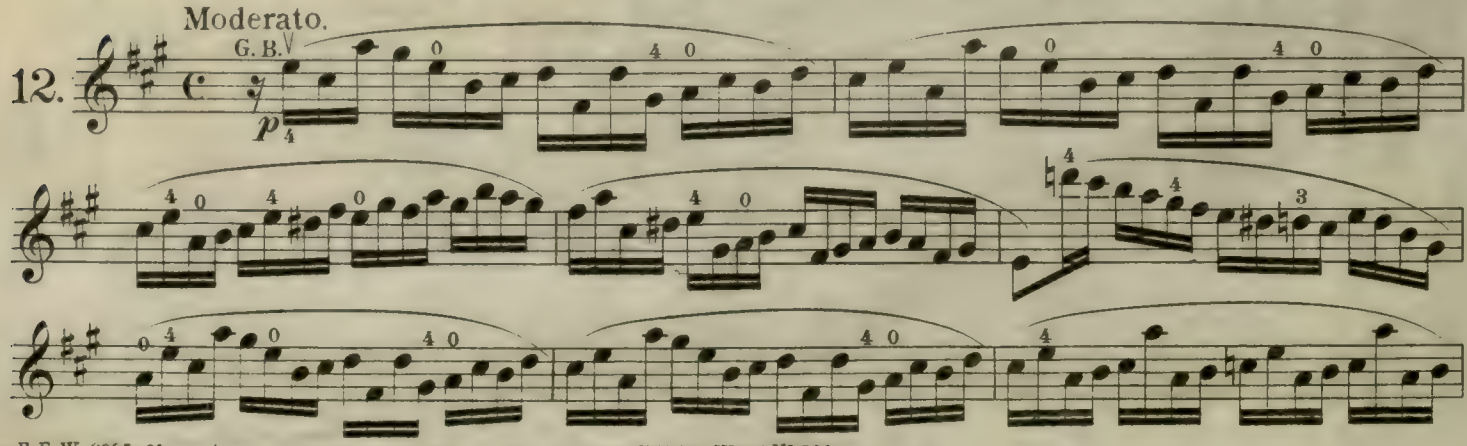
11.

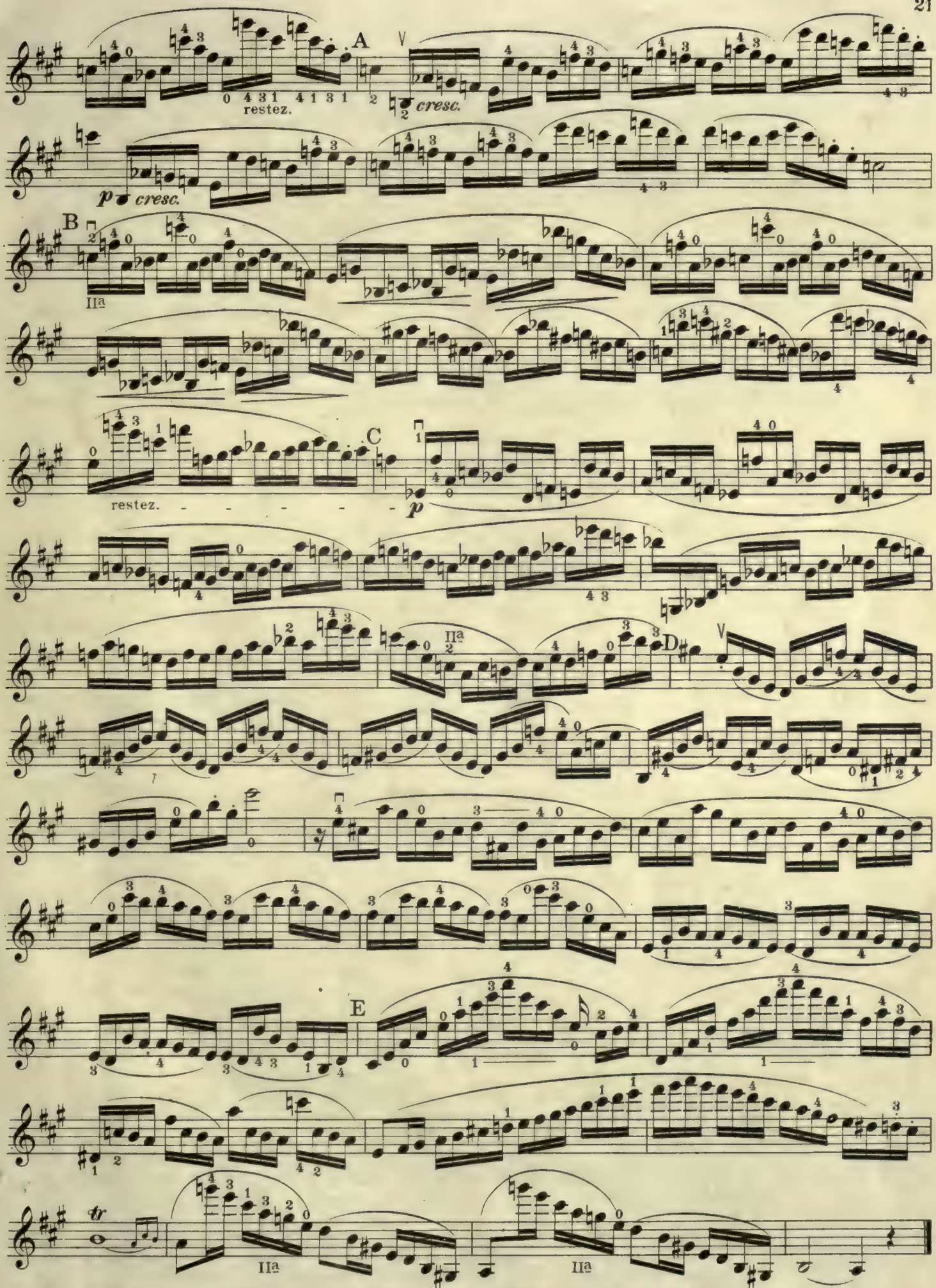


In this Etude the wrist should be held very loosely, in order that the desired legato effect may be obtained.

Moderato.

12.



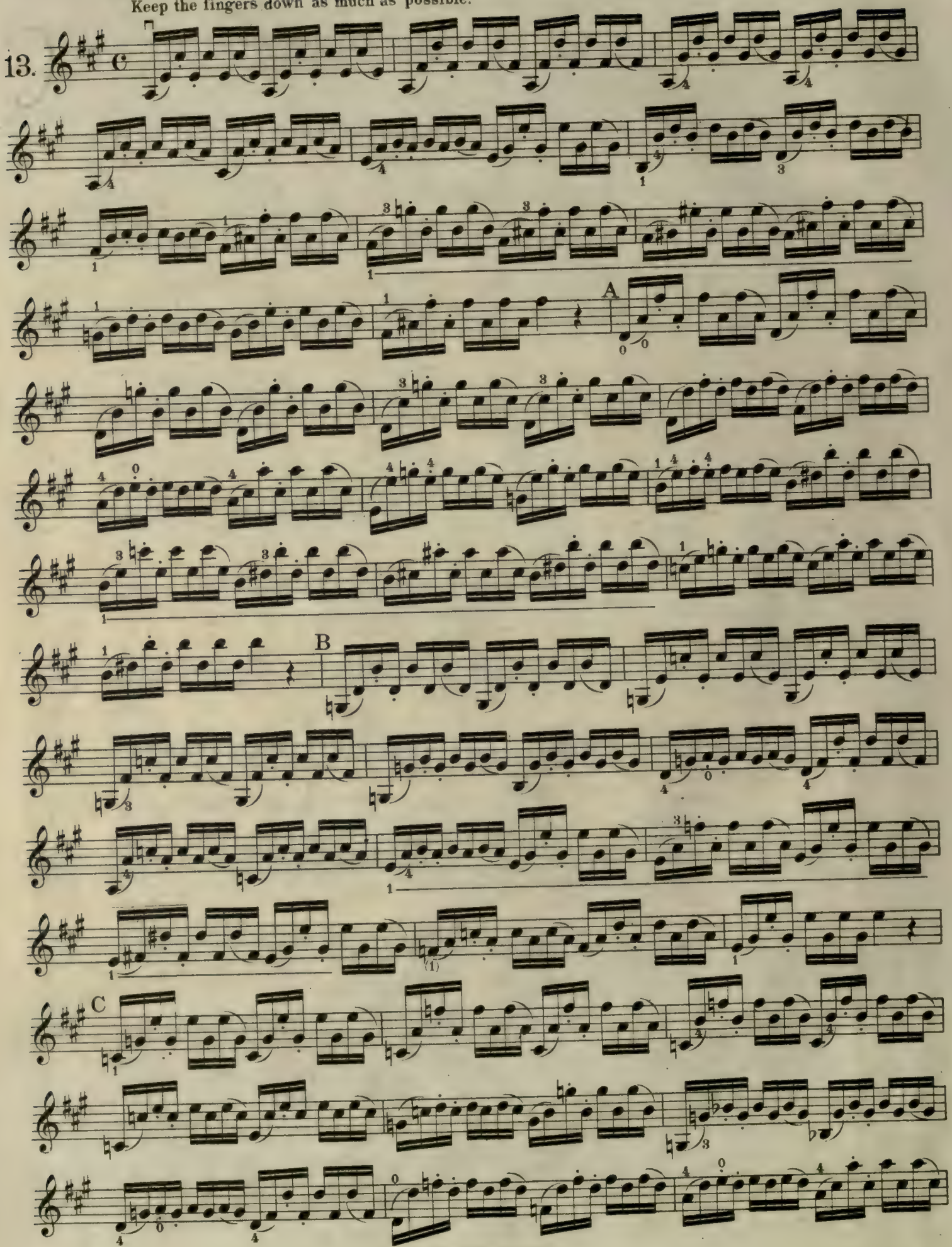


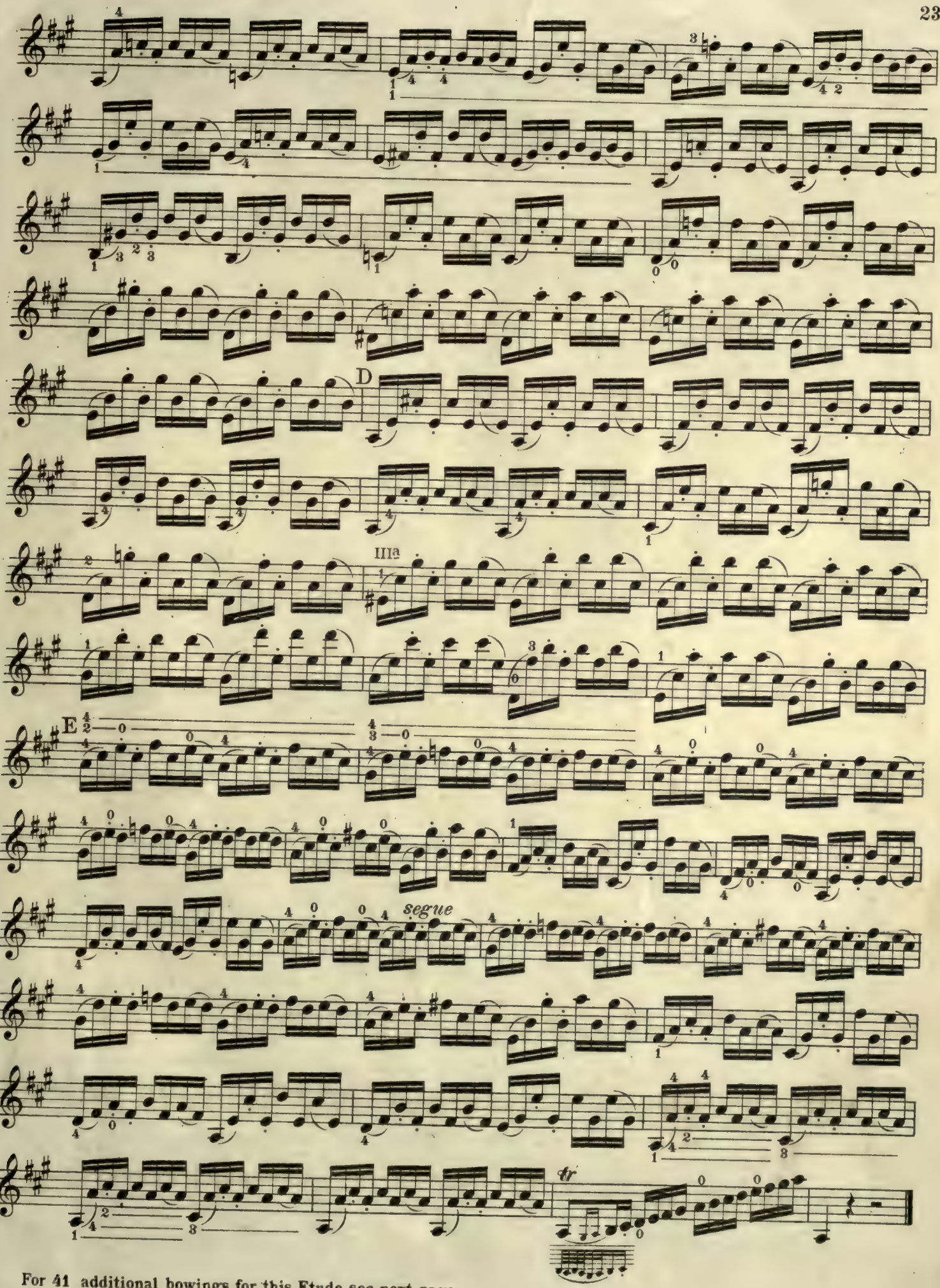
The grand detaché, spiccato, and martelé bowings can also be used with this Etude.

Moderato.

Keep the fingers down as much as possible.

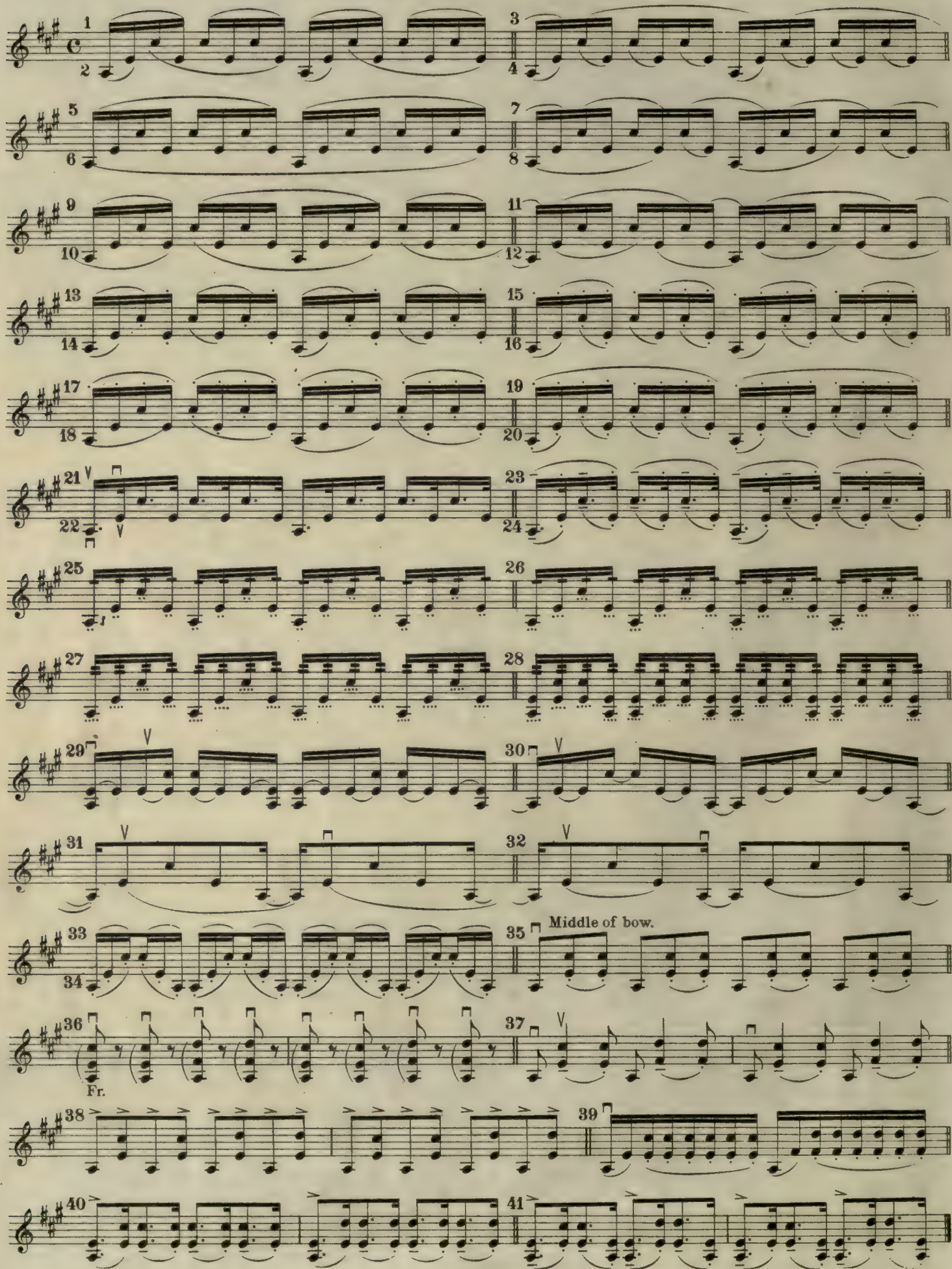
13.





For 41 additional bowings for this Etude see next page.

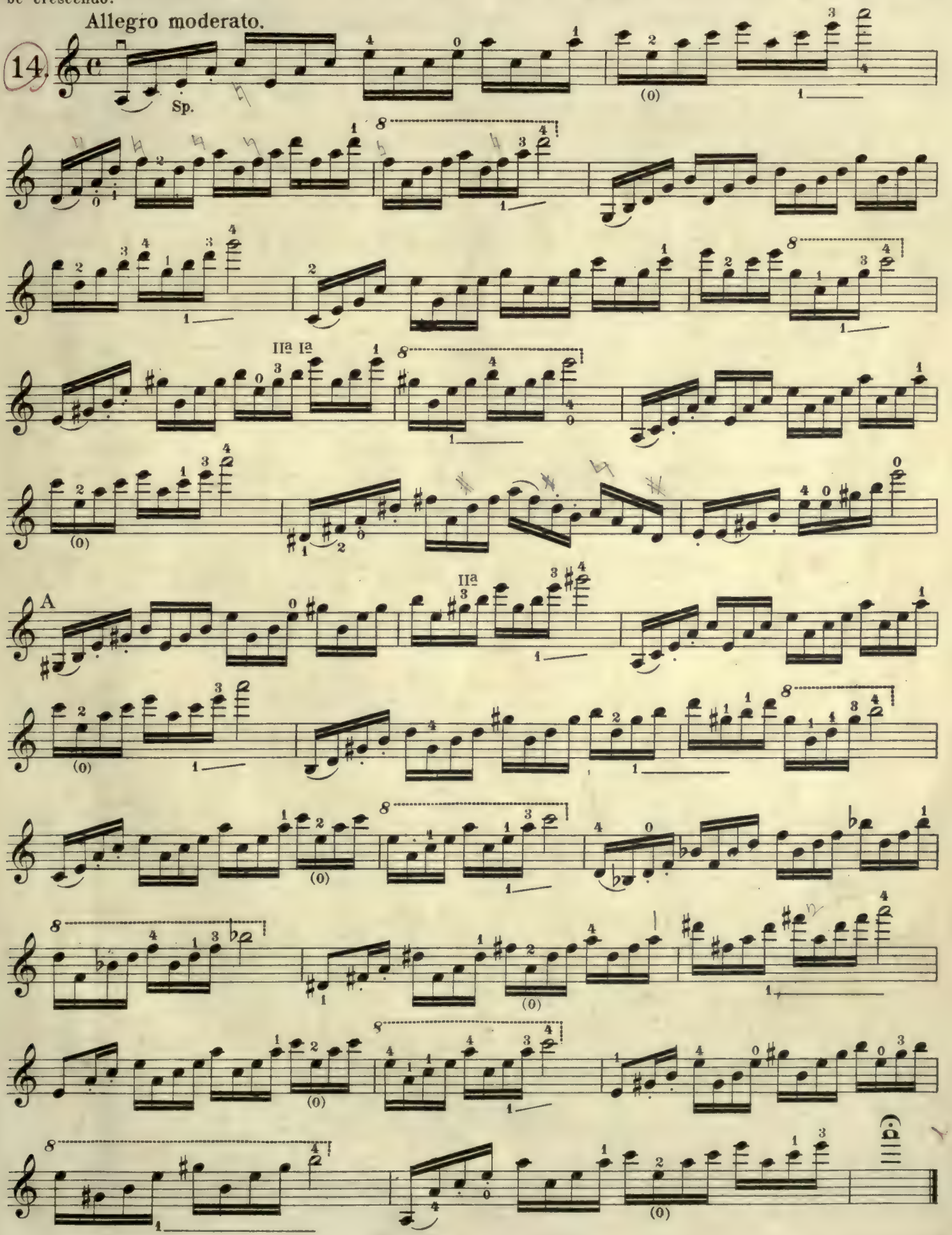
Additional bowings and variations to Etude № 13.

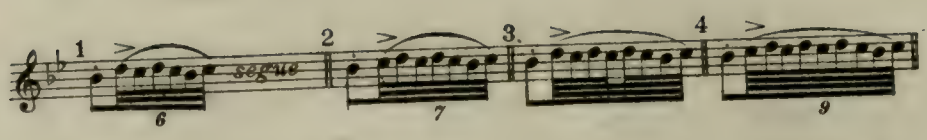


Practice with strong, firm tones, and with bold, vigorous bowing. Each two-bar ascending phrase should be crescendo.

Allegro moderato.

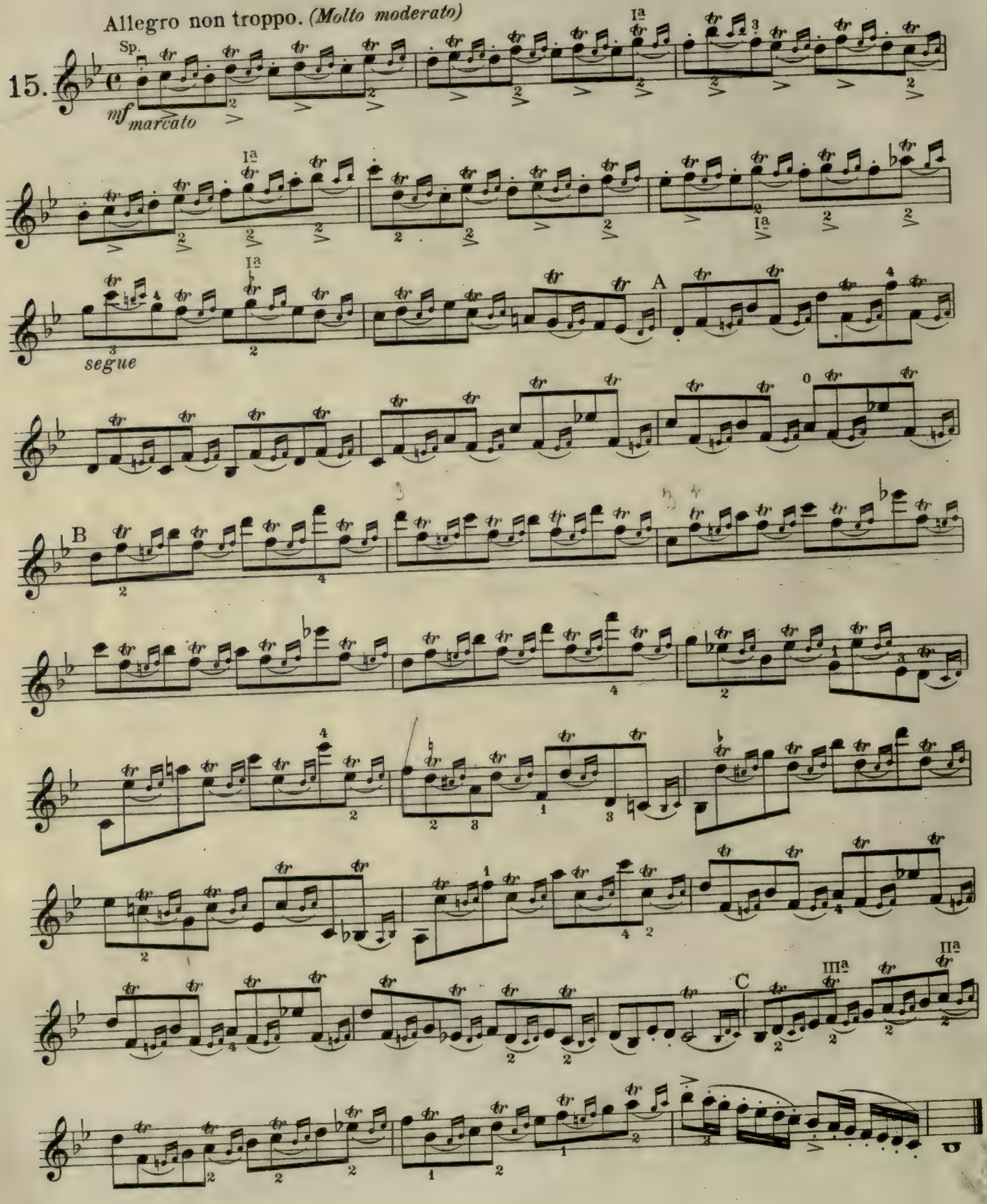
14.

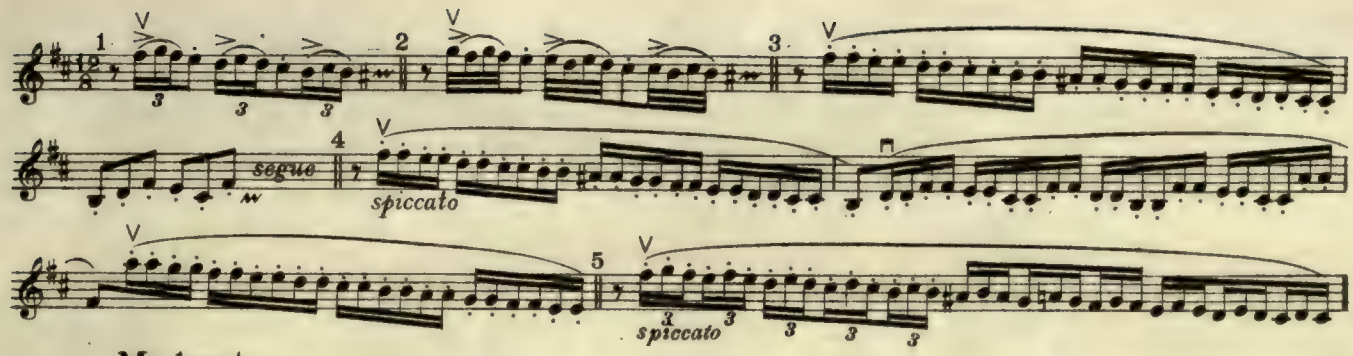




Allegro non troppo. *(Molto moderato)*

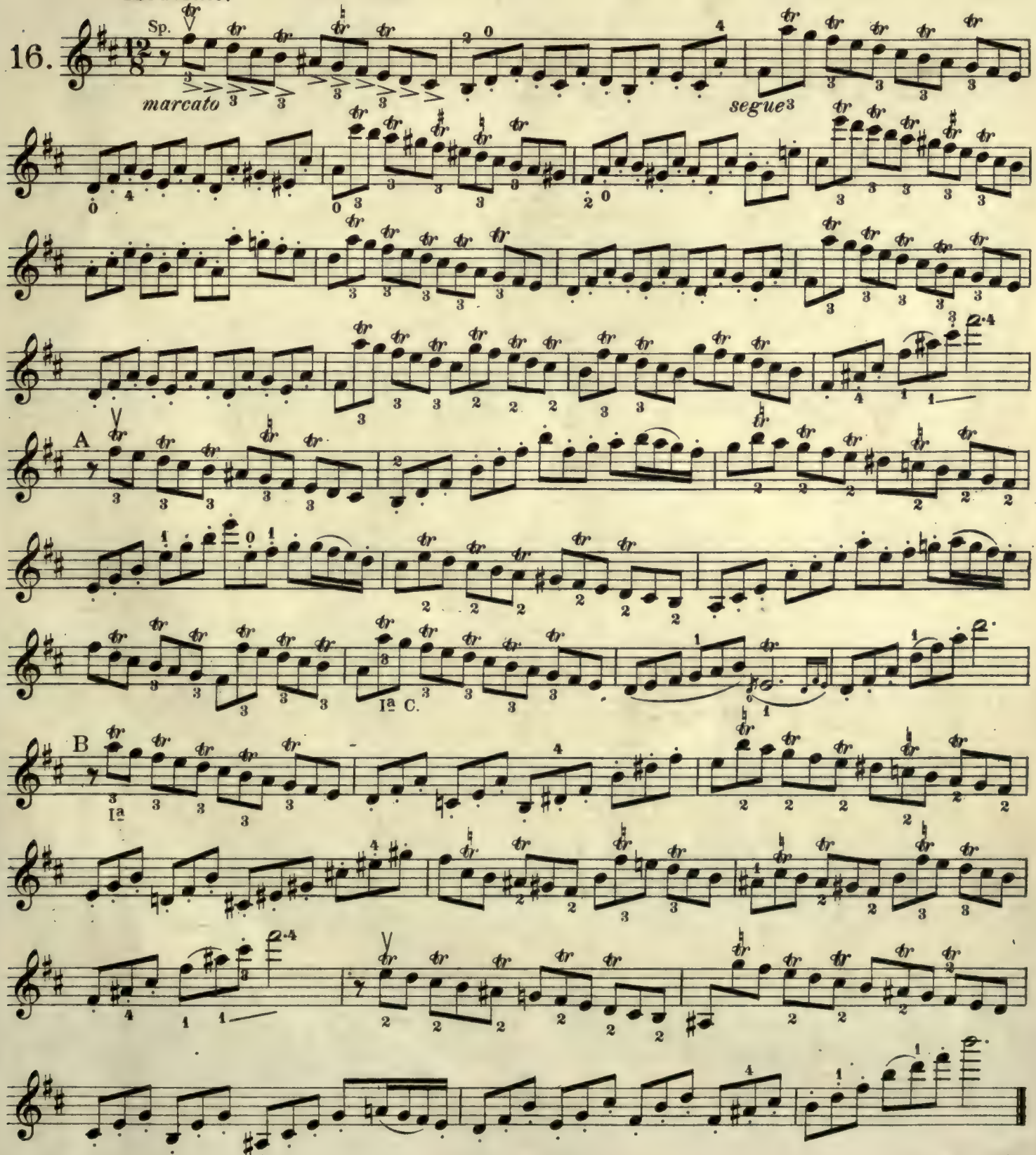
15.

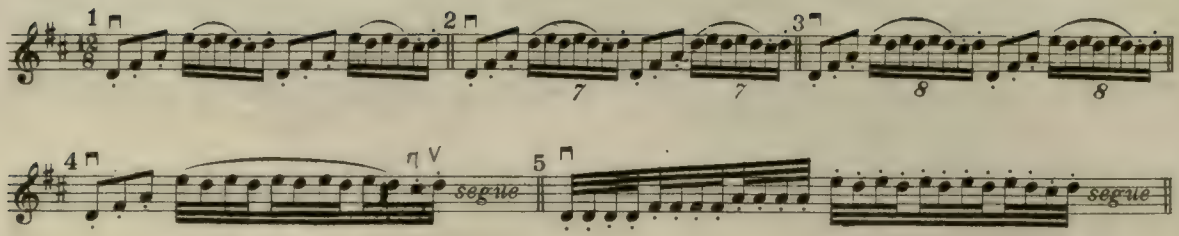




Moderato.

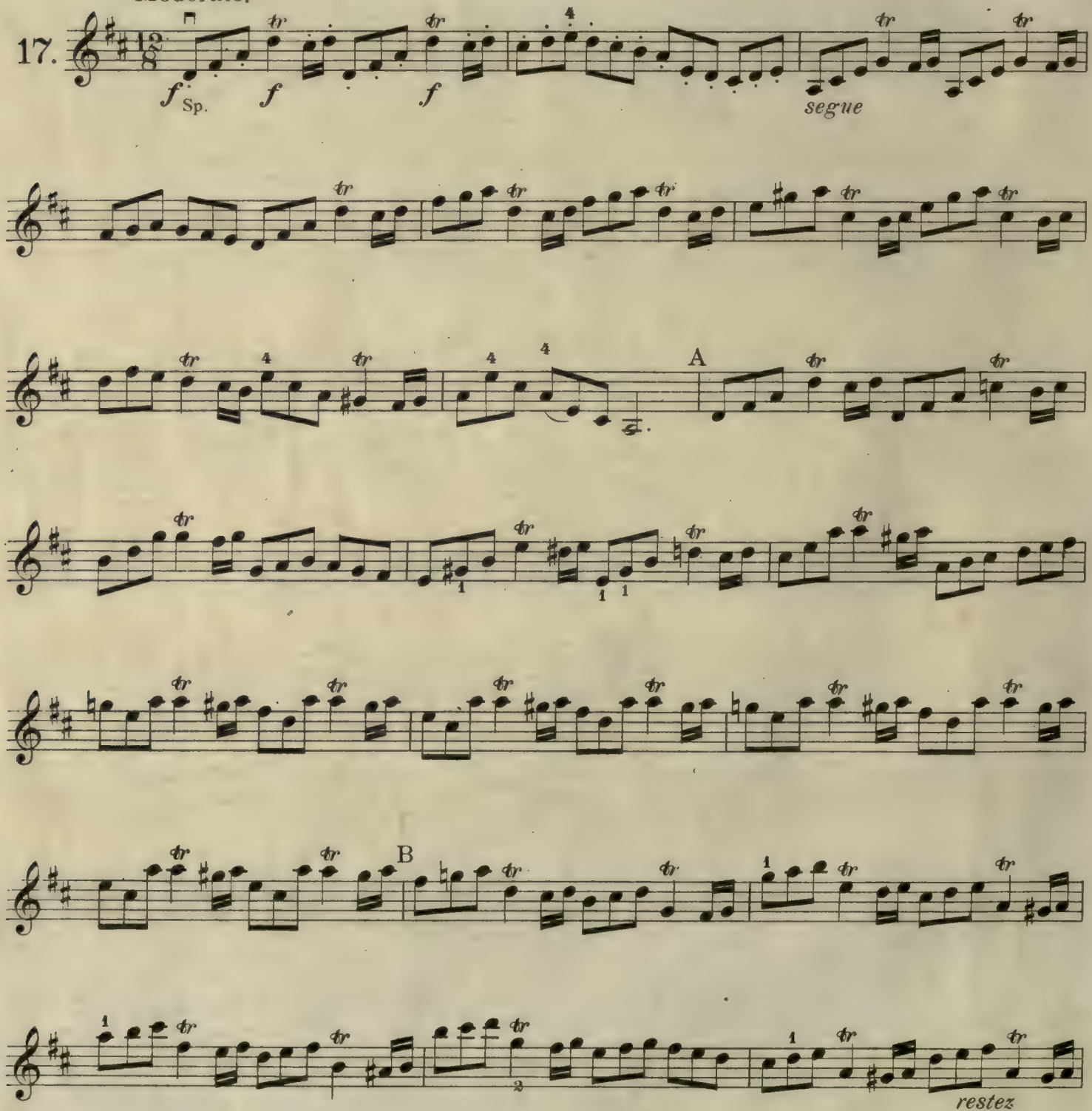
16.

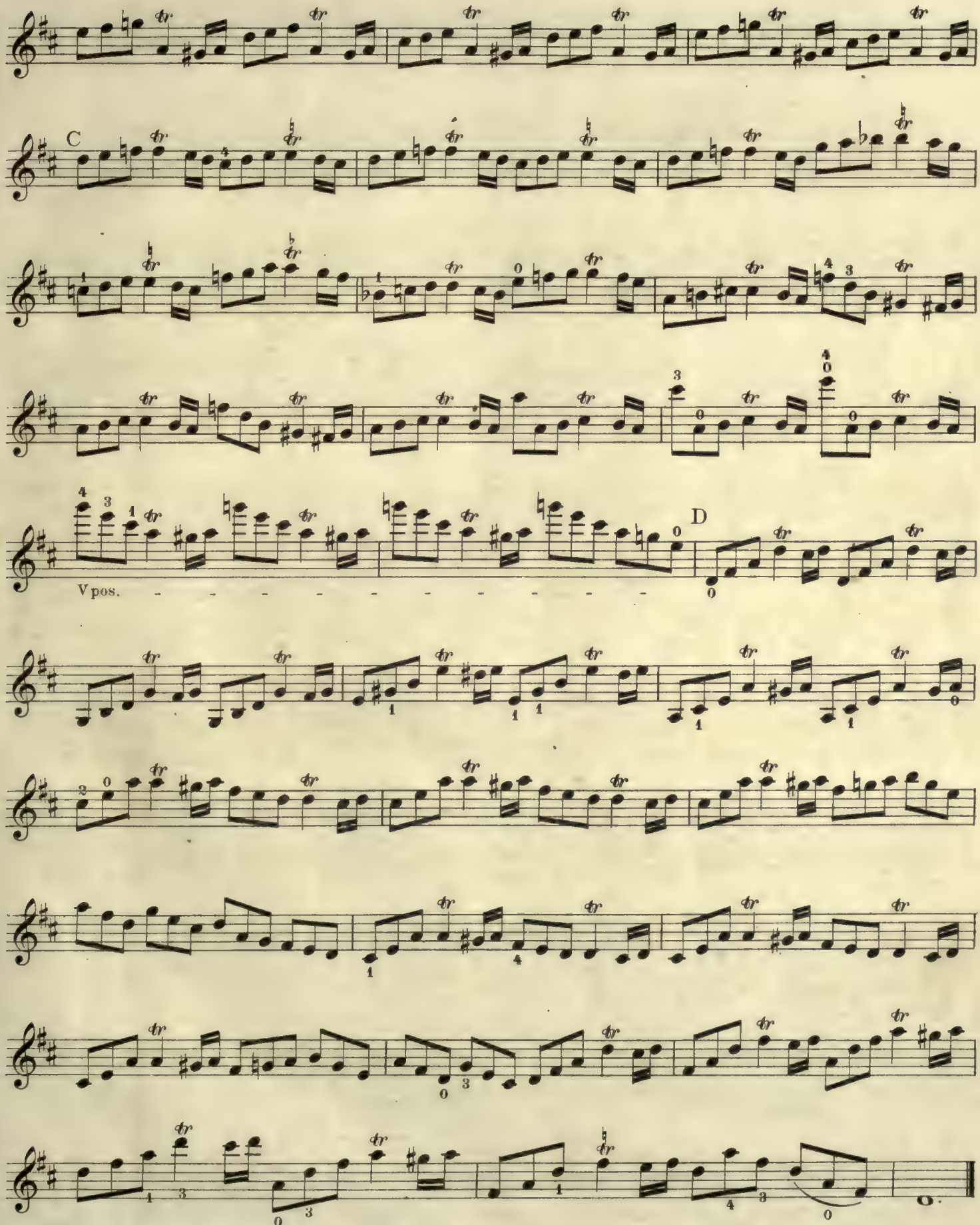




Moderato.

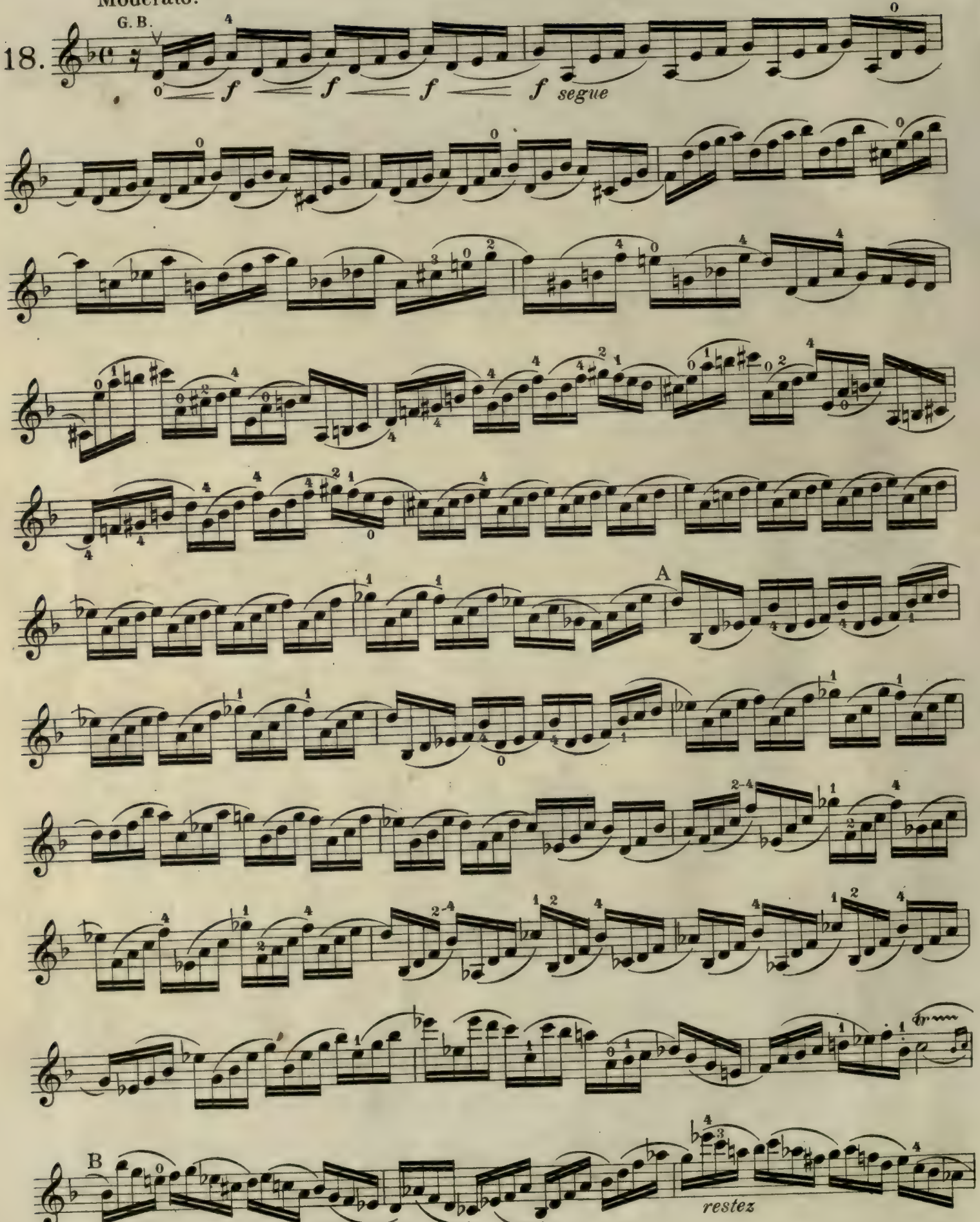
17.

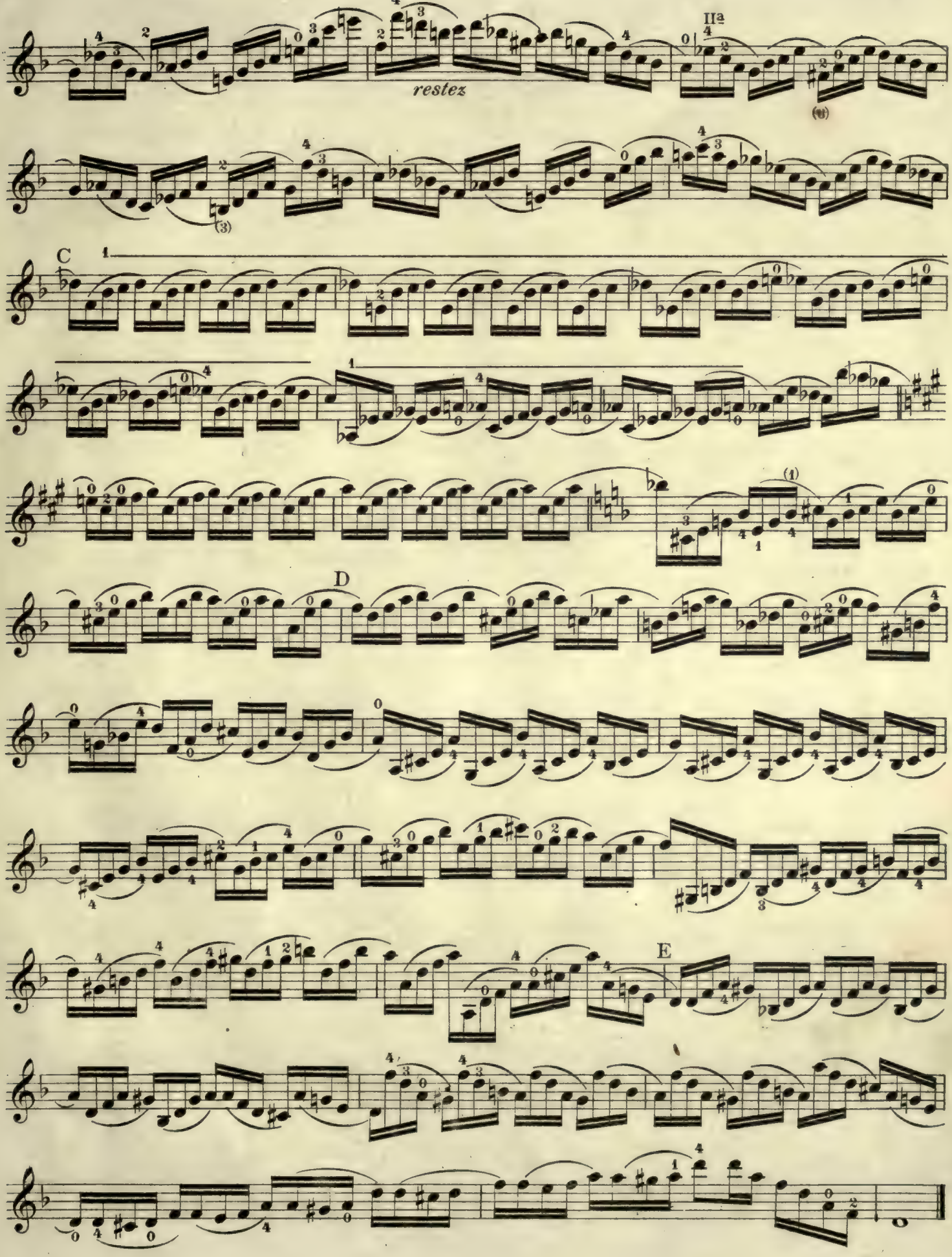


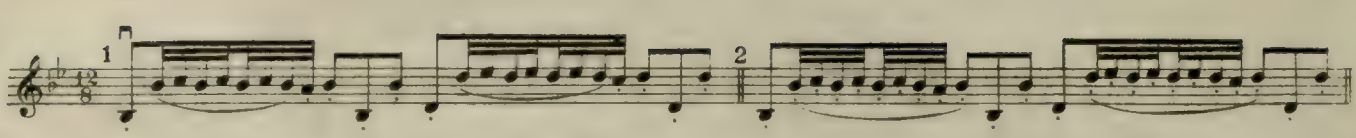

C
D
V pos.

Moderato.

18.

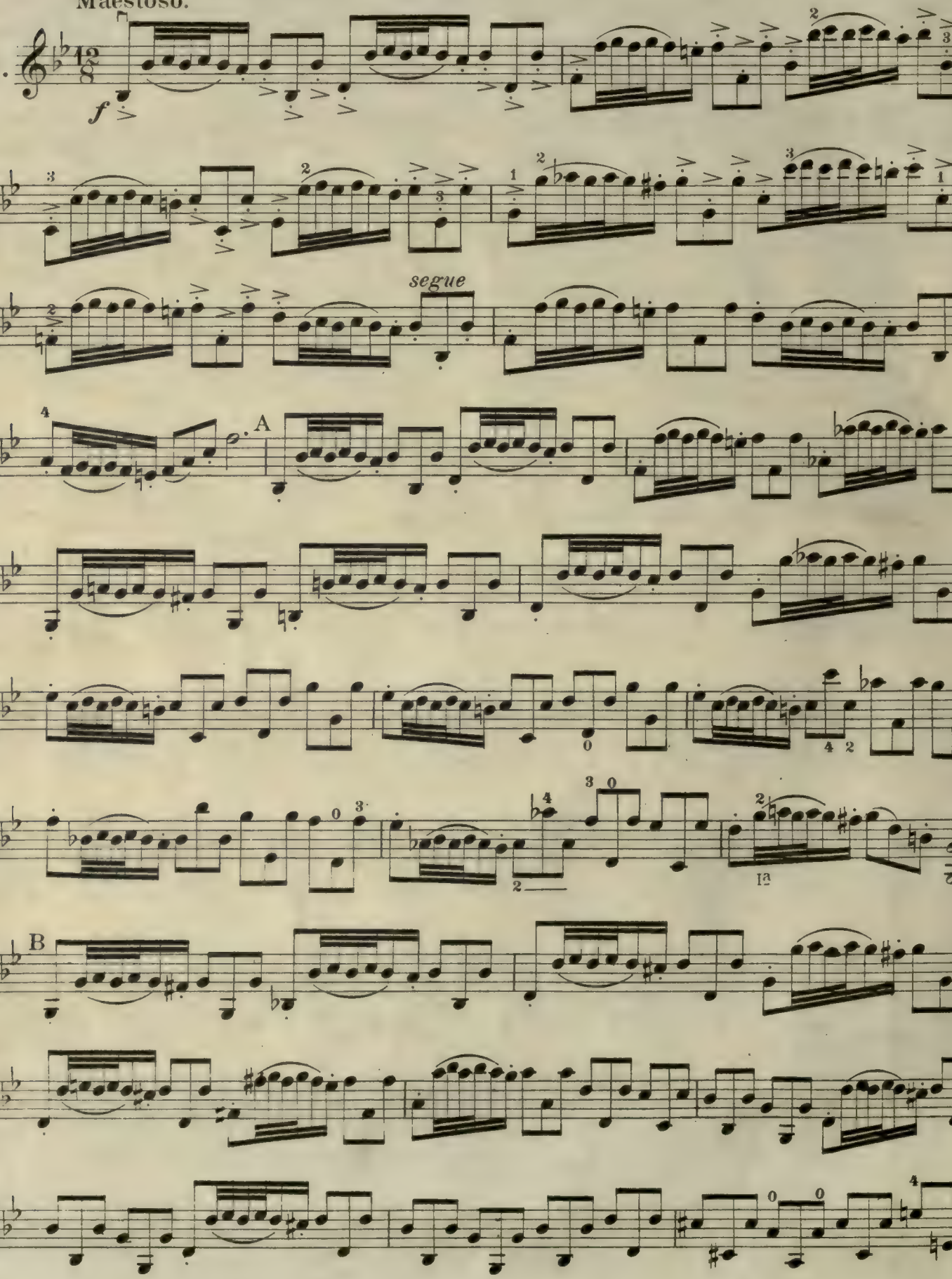


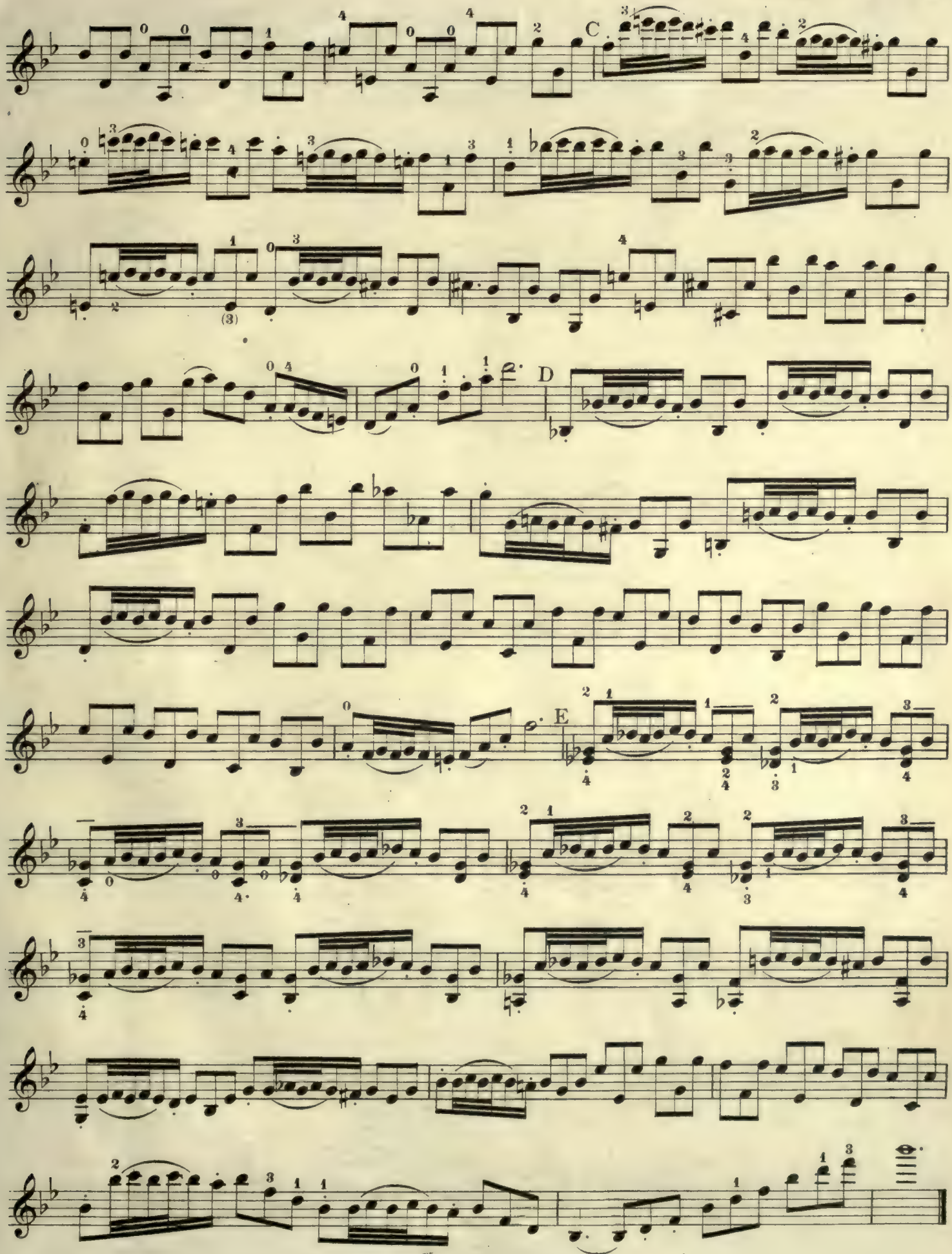

restez
C
D
E



Maestoso.

19.




C
D
E

Moderato.

20.

H. B.

a)

Ossia.

segue

III^a

A

Ossia.

c)

B

Ossia

III^a

C

D

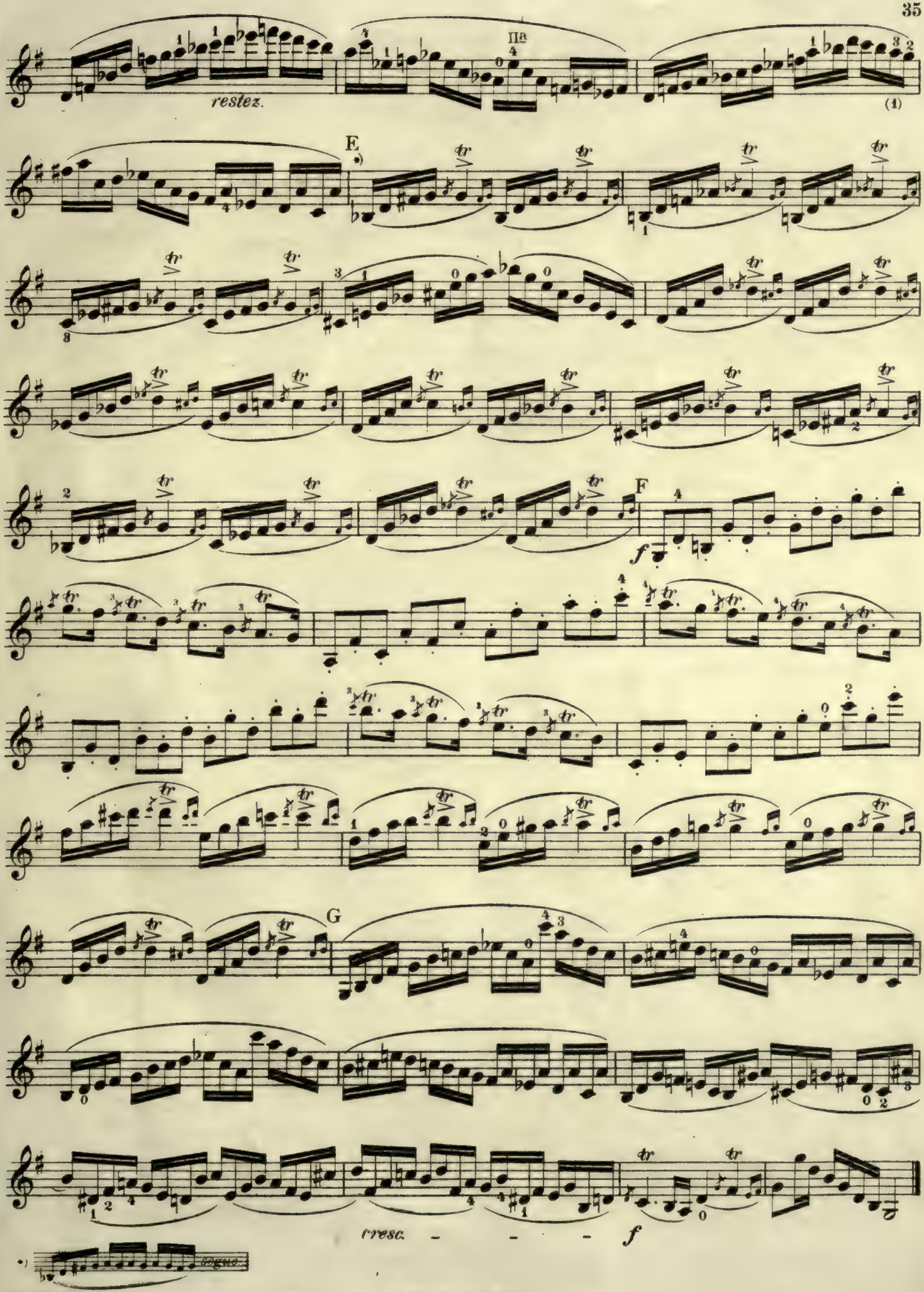
restez

restez

a)

b)

c)

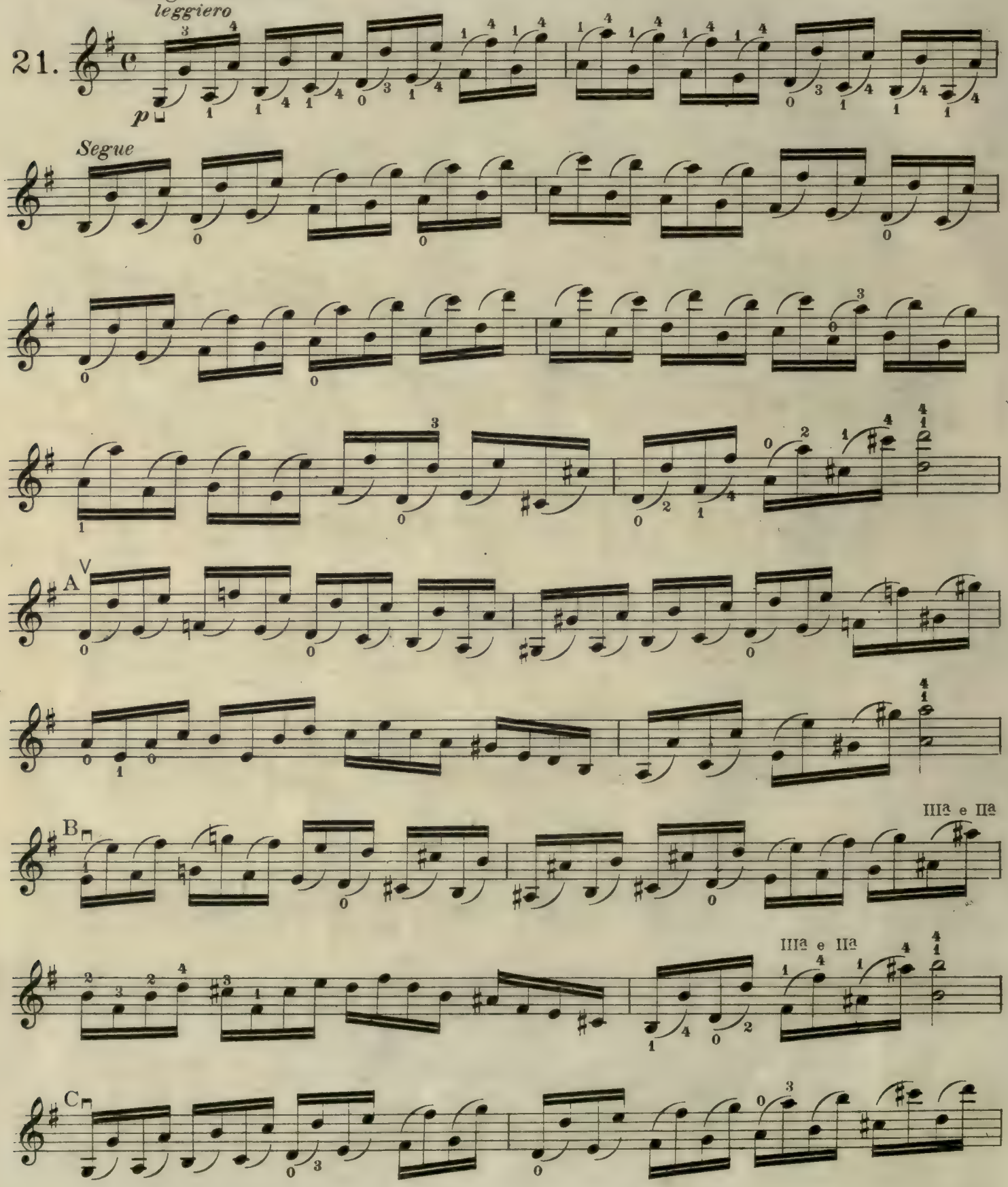

restez.
IIa
(1)
E
*)
F
f
G
cresc.
f
*)
segue

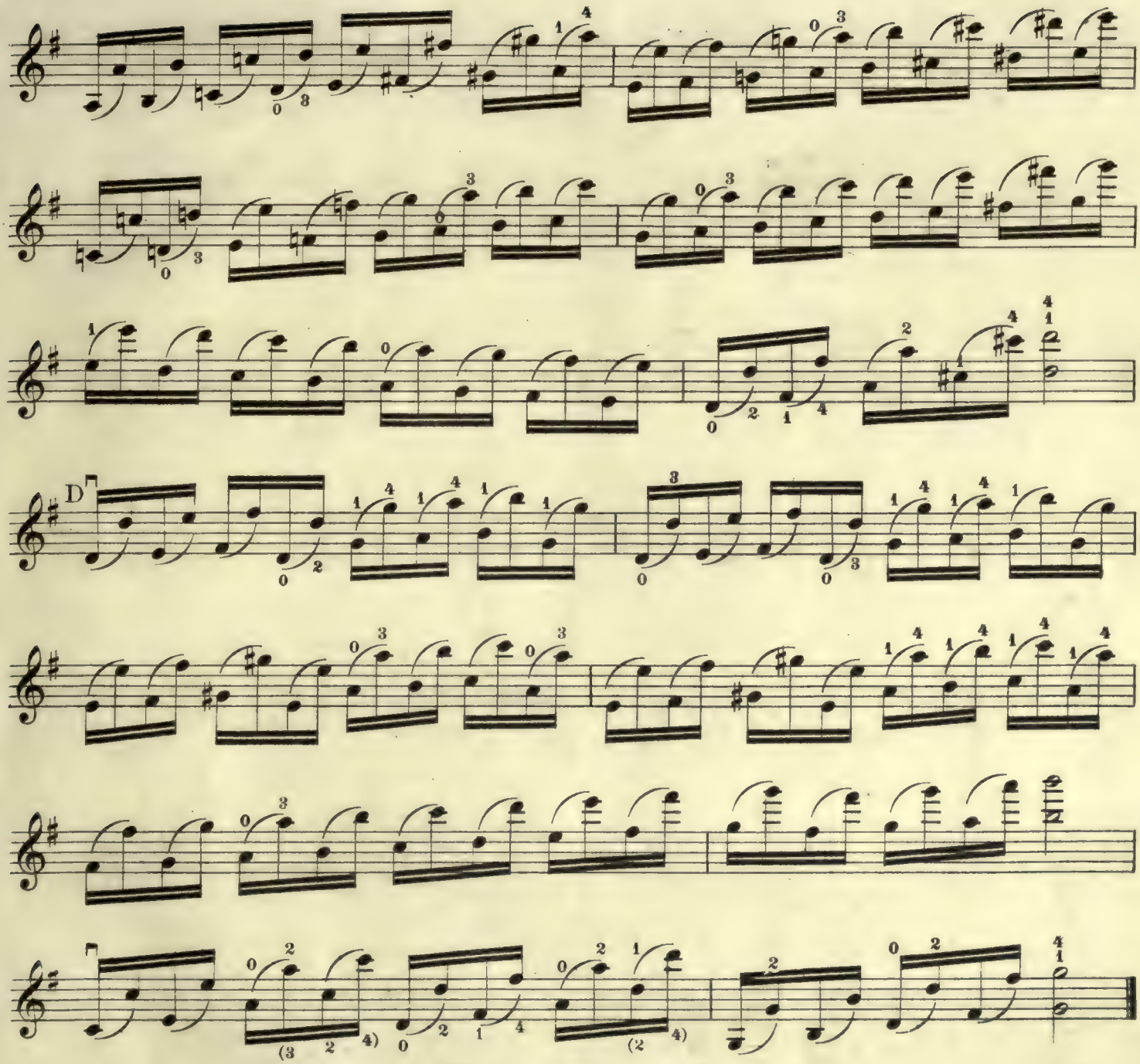
The slightest deviation from true intonation in octave playing is intolerable to a musical ear; consequently one must patiently practice this Etude with the simplest bowings, before proceeding to those of a more complicated nature. Care should be taken that the arm does not participate in the movement of the bow in going from one string to another.

Allegro moderato.

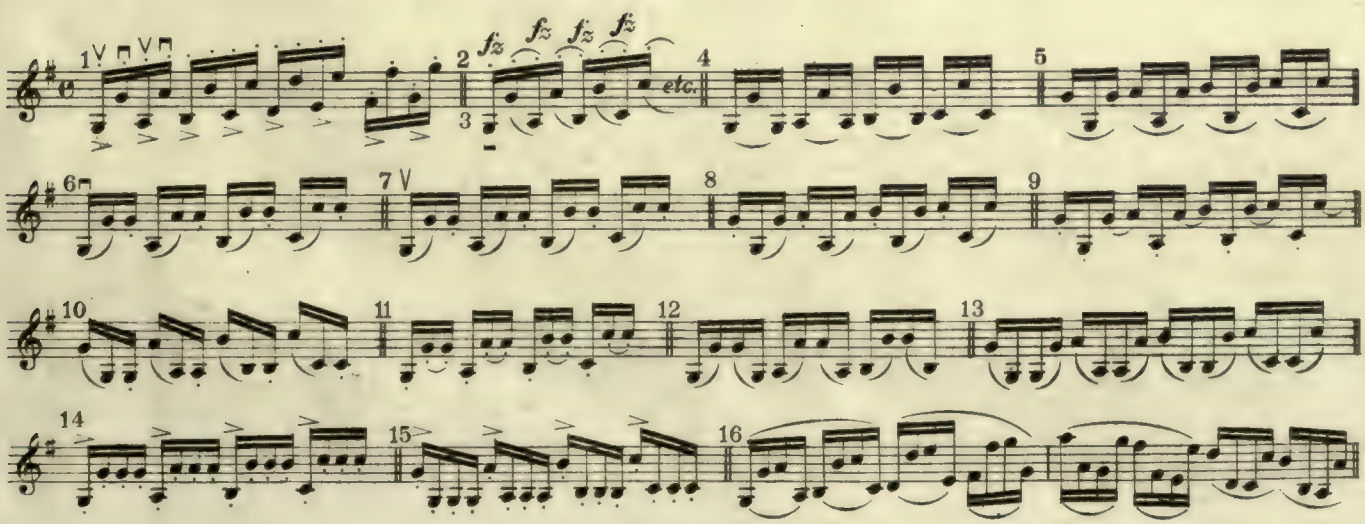
leggiero

21.



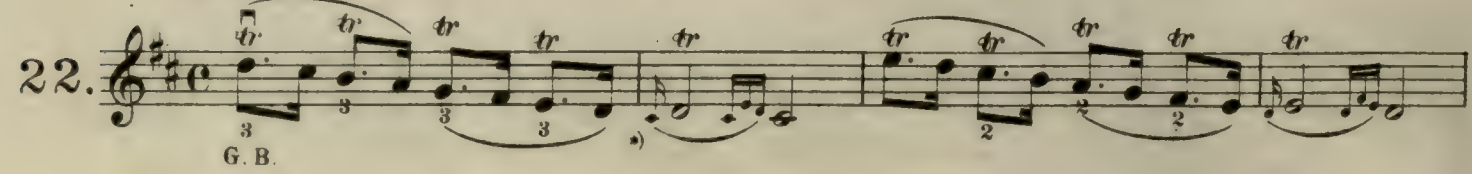


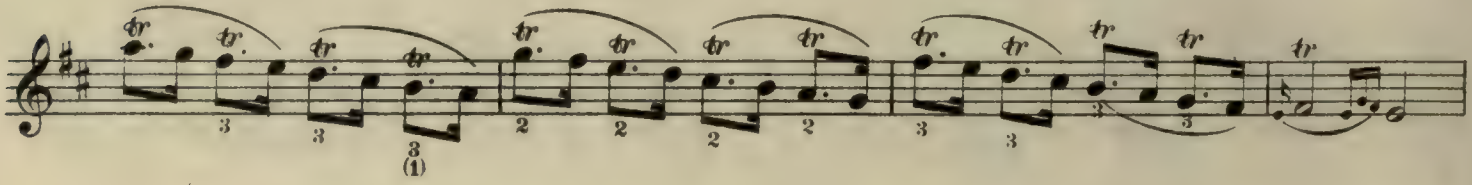
ADDITIONAL BOWINGS TO ETUDE Nº 21.

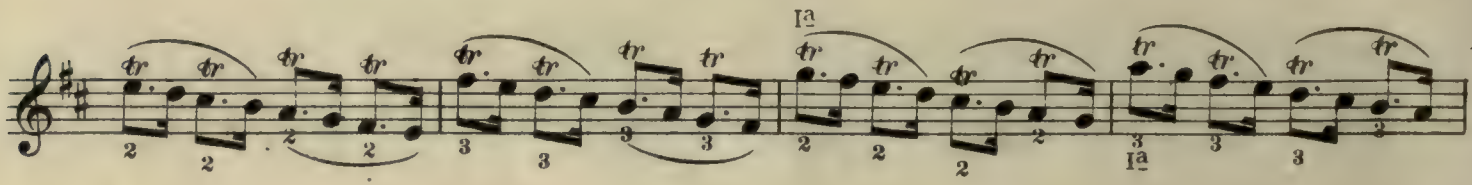


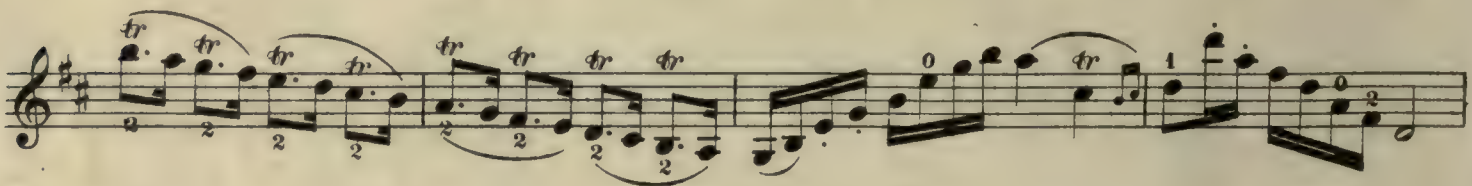
Moderato.

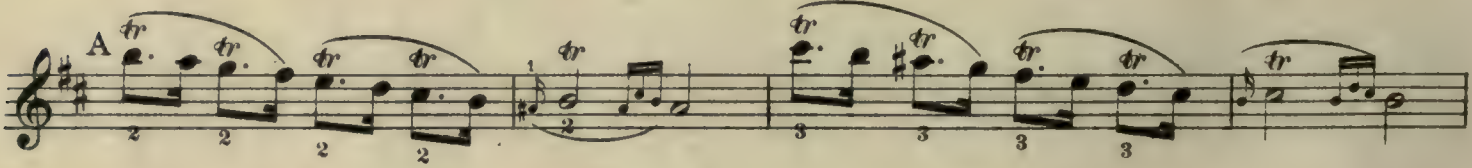
22.

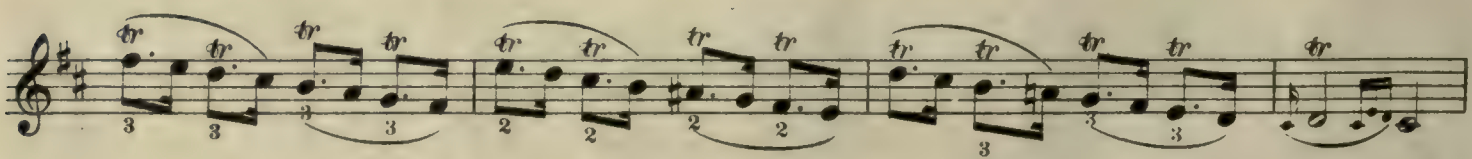


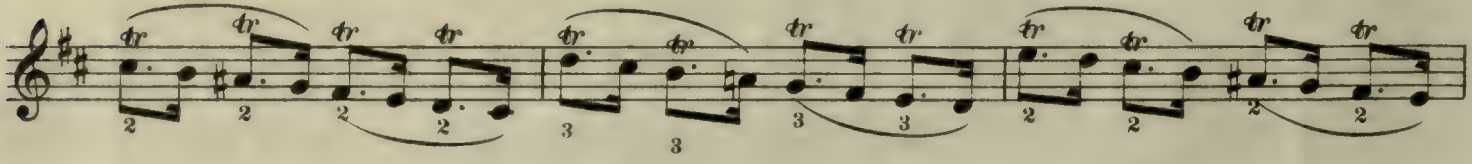


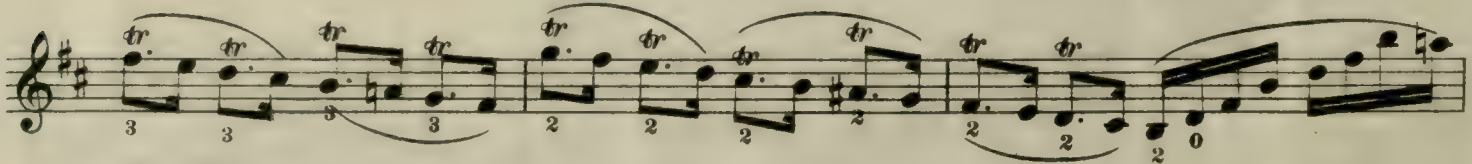


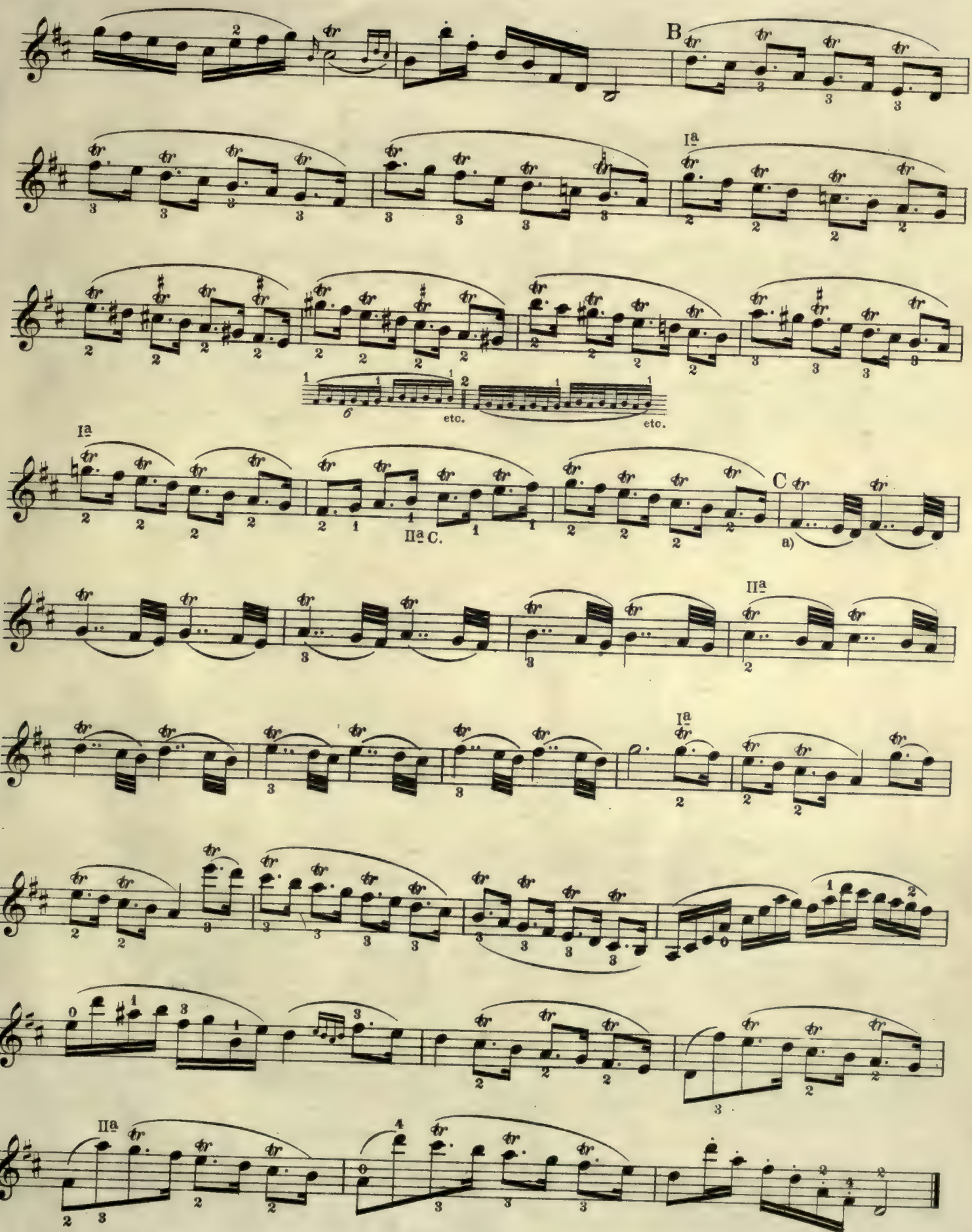




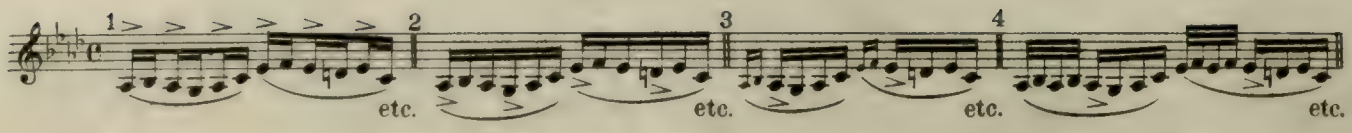






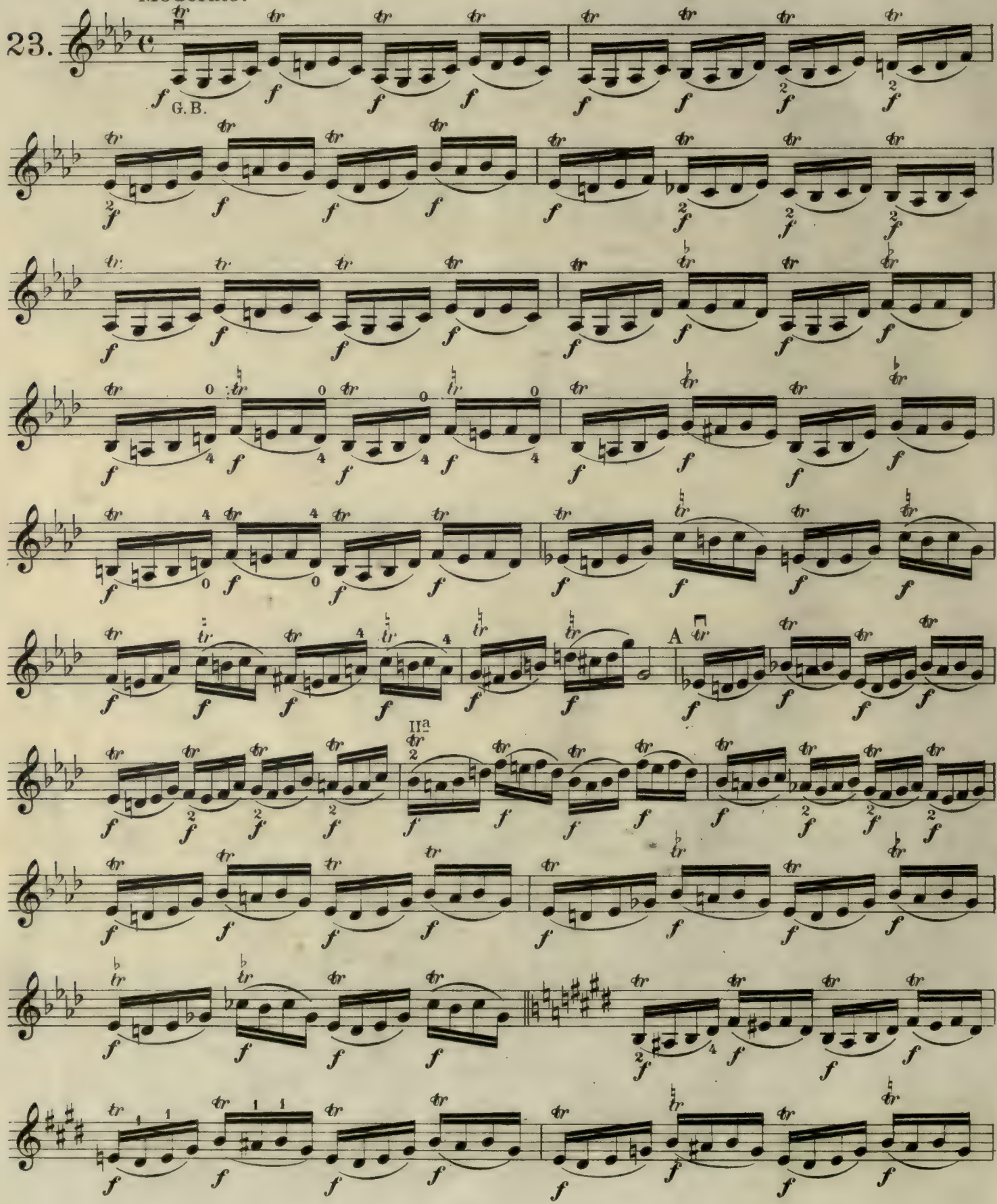


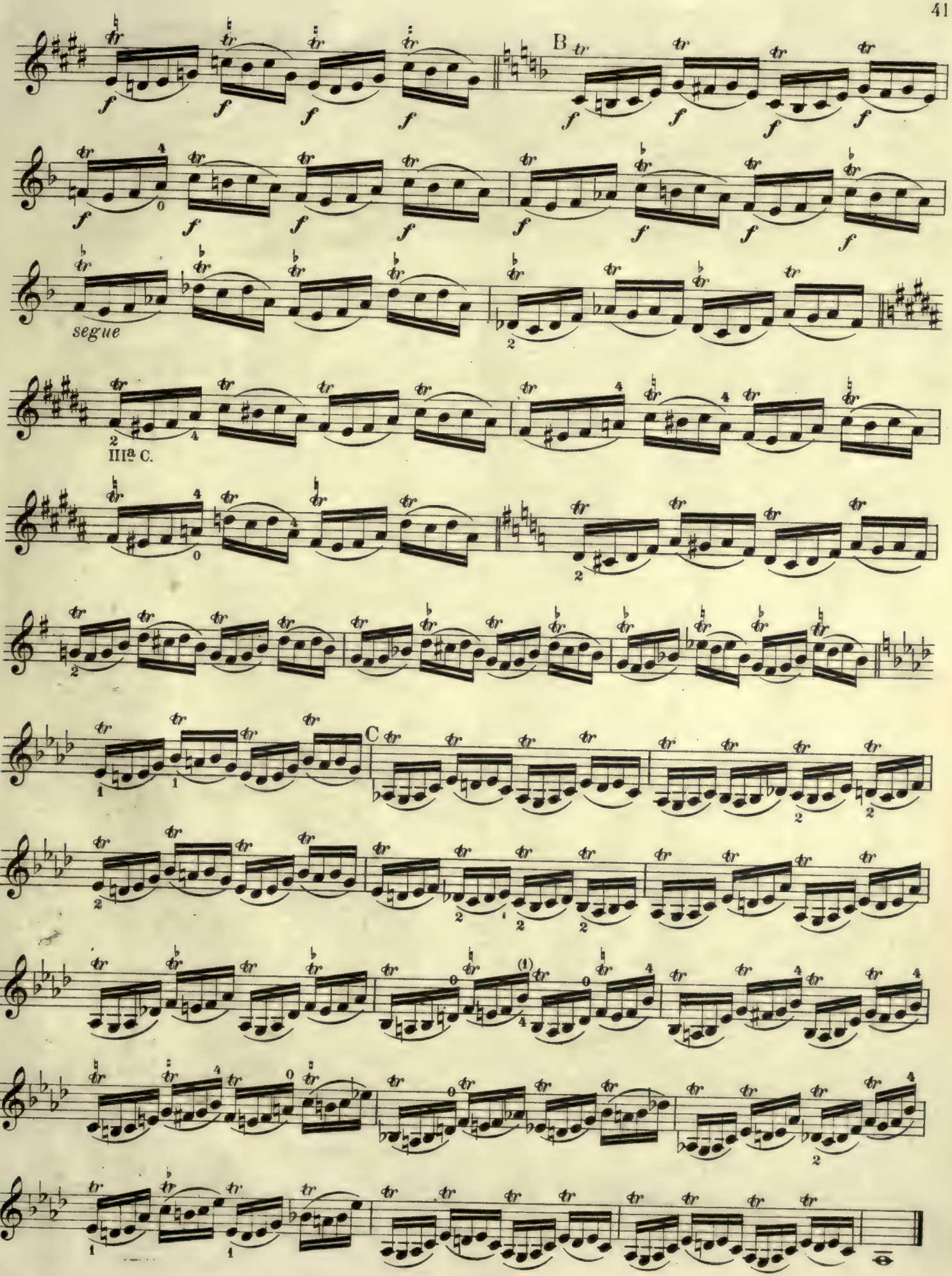
a) See Etude Nº 20, Note b.

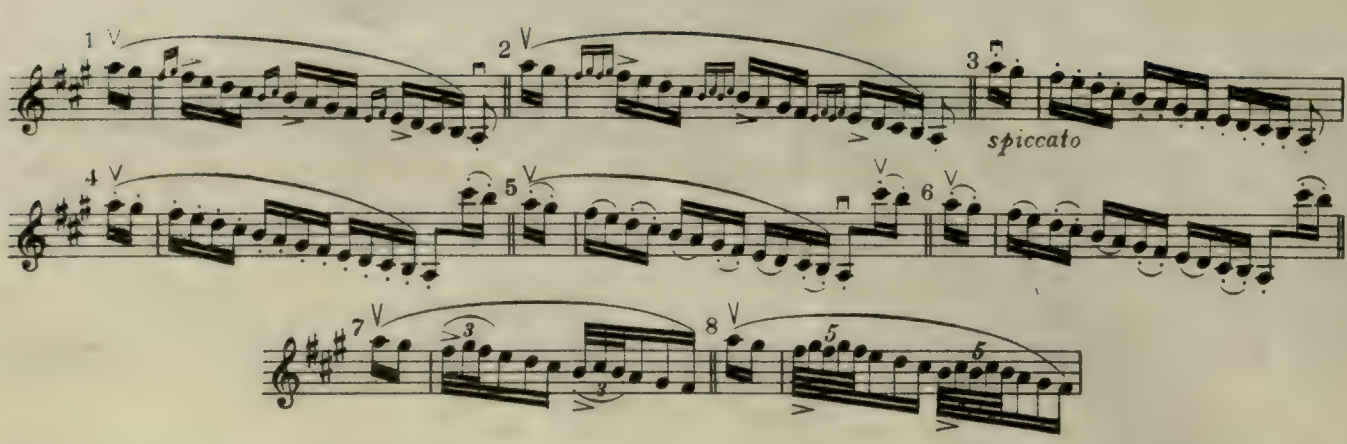


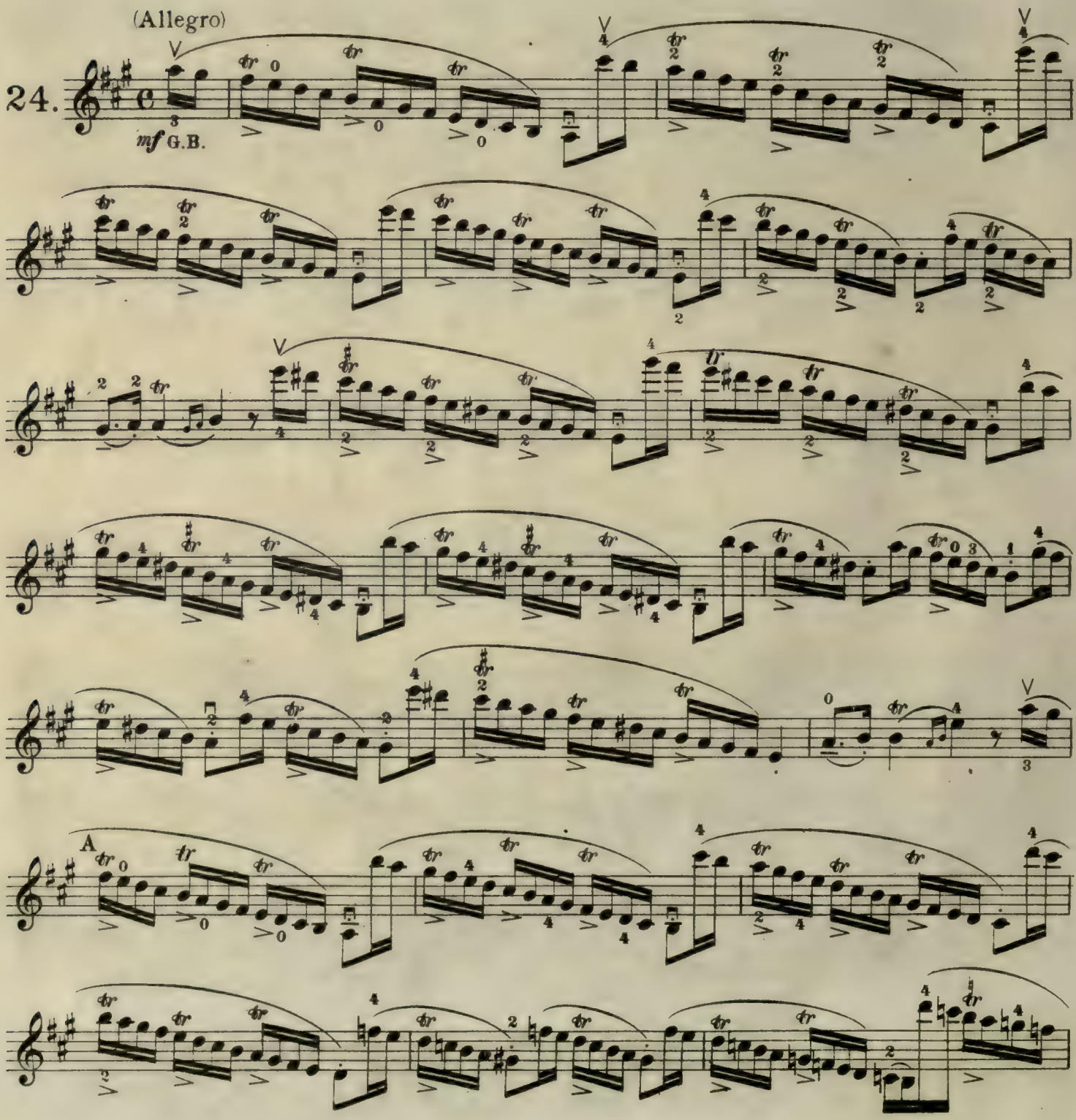
Moderato.

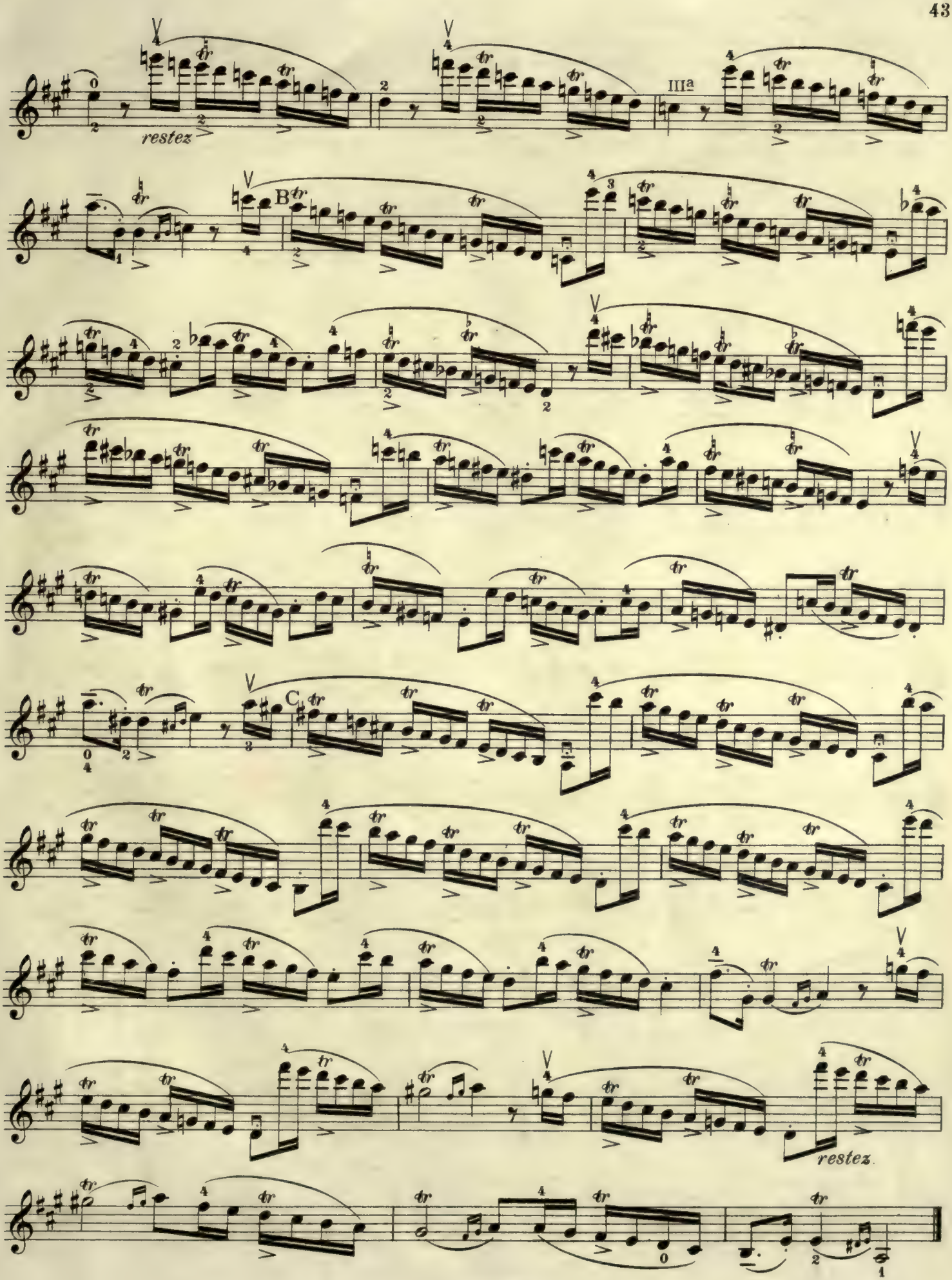
23.




B
segue
IIIª C.
C


spiccato


(Allegro)
24.
mf G.B.
A


restez
III^a
B
C
restez.

Opportunity will be found in this Etude for practice in the execution of the shake and rapid scale-passages, as well as in the use of the bow in sustained crescendo and diminuendo.

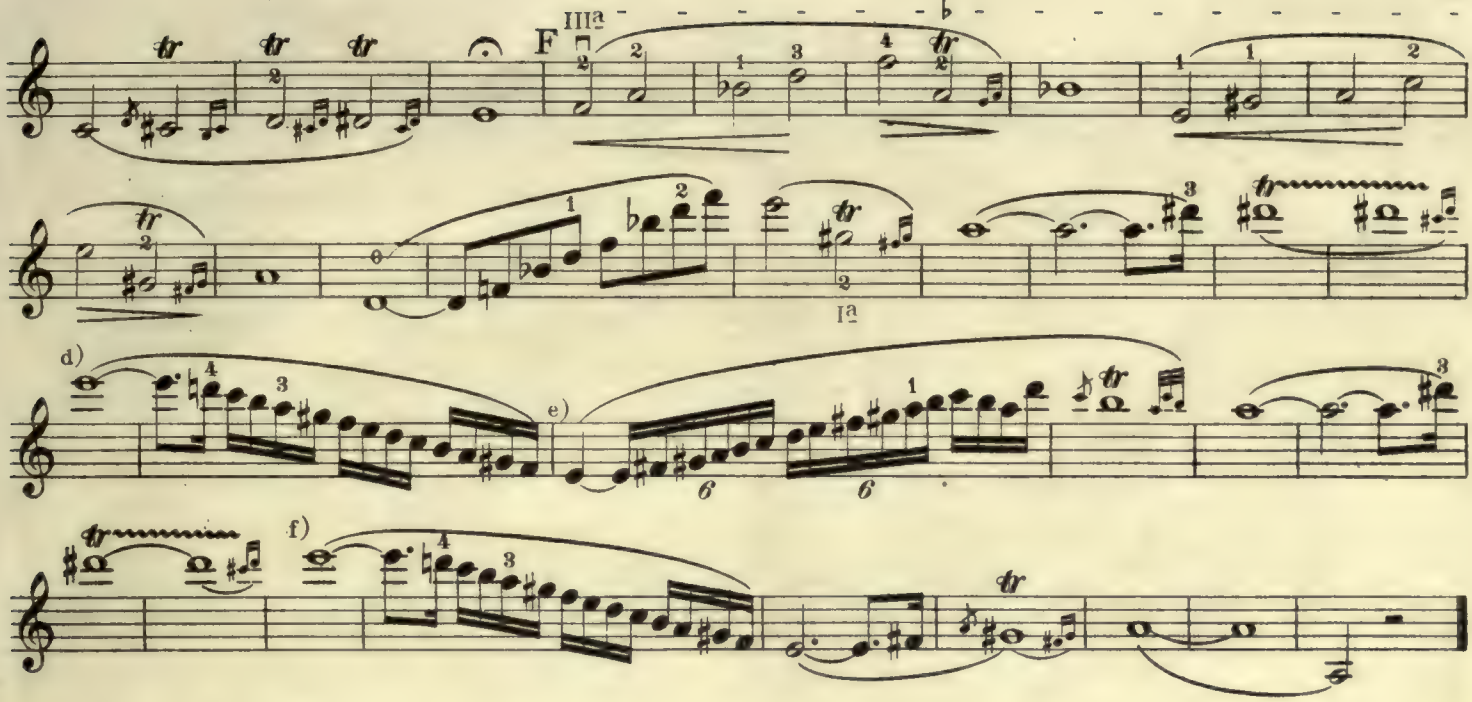
The shakes should first be studied slowly, as follows: and later thus: , but always in exact time.

Practice the scale-runs at first exactly as written, then, beginning at a), divide the rhythmic groups as follows:

Proceed similarly with the bars marked b), c), d), e) and f).

Adagio sostenuto.

25.



In studying the following Adagio the student is recommended to give no attention at first to the given bowings or marks of expression. Take two, or, if preferred, four bowings in each bar, and maintain strict time and the same degree of force throughout. Count eight in each bar, omitting the whole-note (𝅝) altogether for the time being.

The result will be as follows:

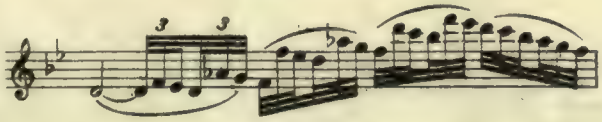
Count 1, 2, 3, 4, 5, 6, 7, 8.

One count should also be given to each triplet group in the fifth bar, omitting the whole-note (𝅝) as in the first instance;

thus:

When these passages can be played steadily and firmly in the manner described, consider the sustained B♭ (fermata) in bar 1 as a half-note (𝅗𝅥) followed by four groups of sixty-fourth notes , and play as follows:

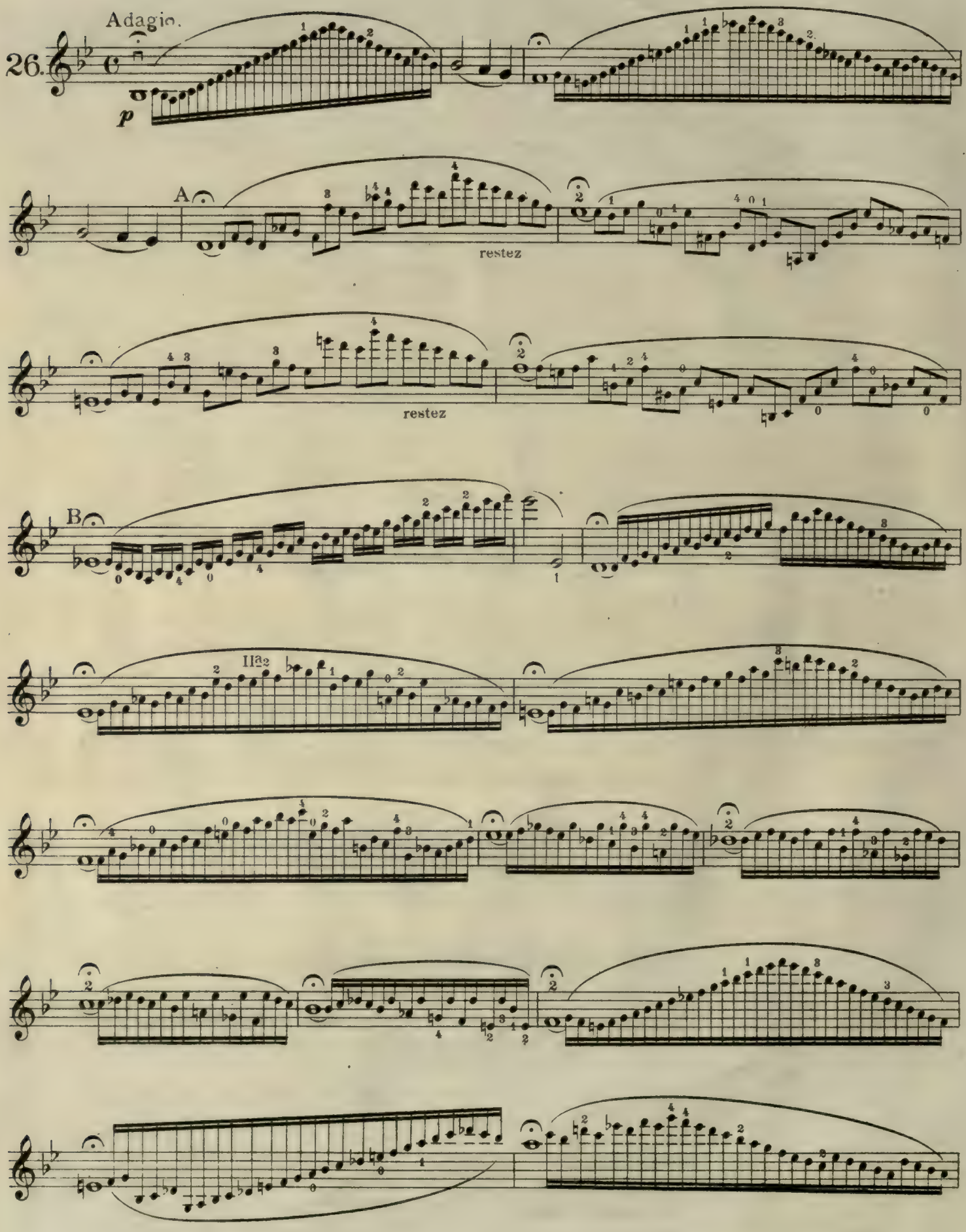
Likewise in bar 5, the half-note (𝅗𝅥) followed by eight groups of :

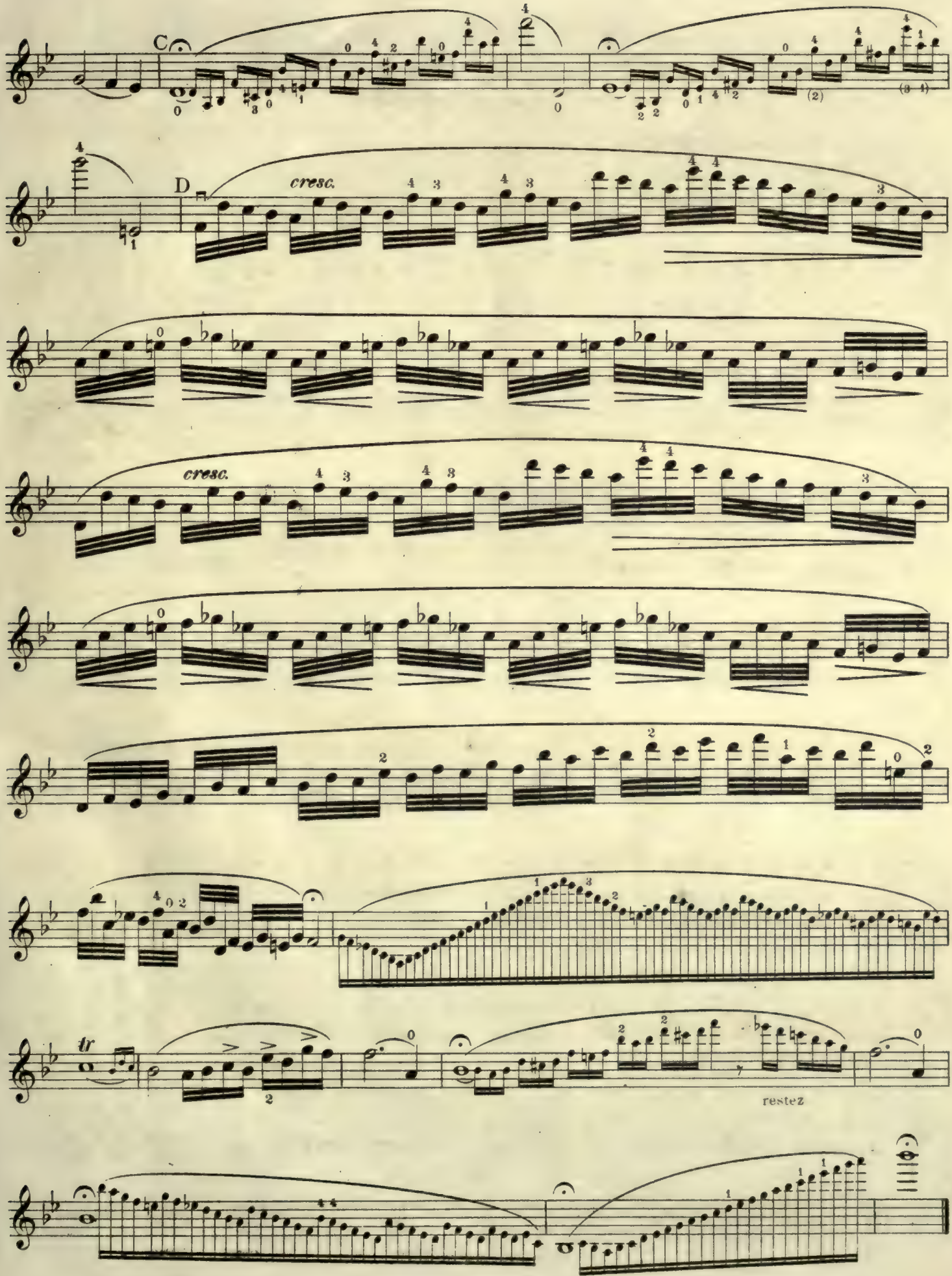


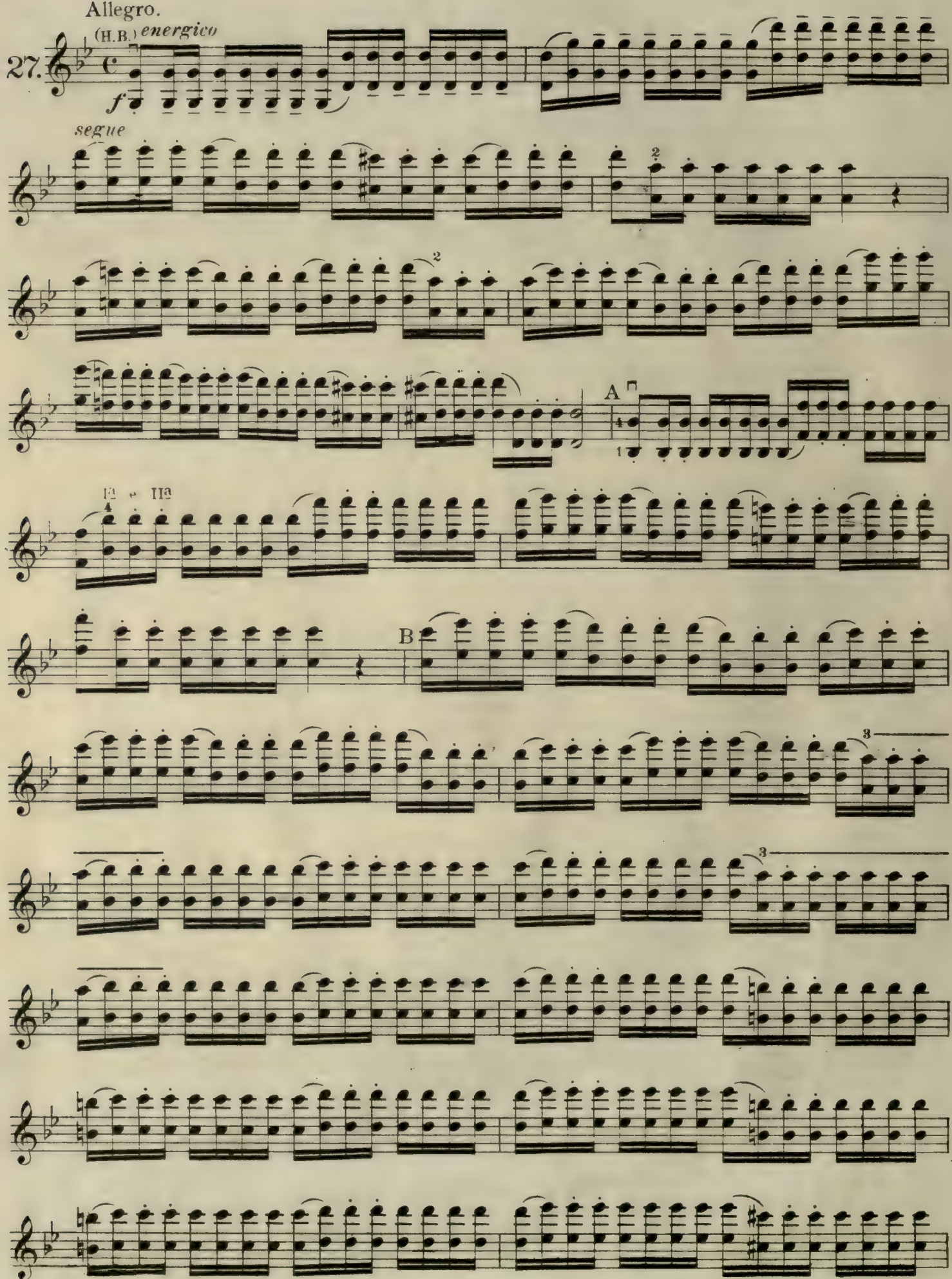
In a similar manner one should proceed carefully through the whole Adagio, and after absolute purity and equality of rhythm have been acquired, then, and not till then, can one look forward to the execution of these passages in smooth, pearly runs.

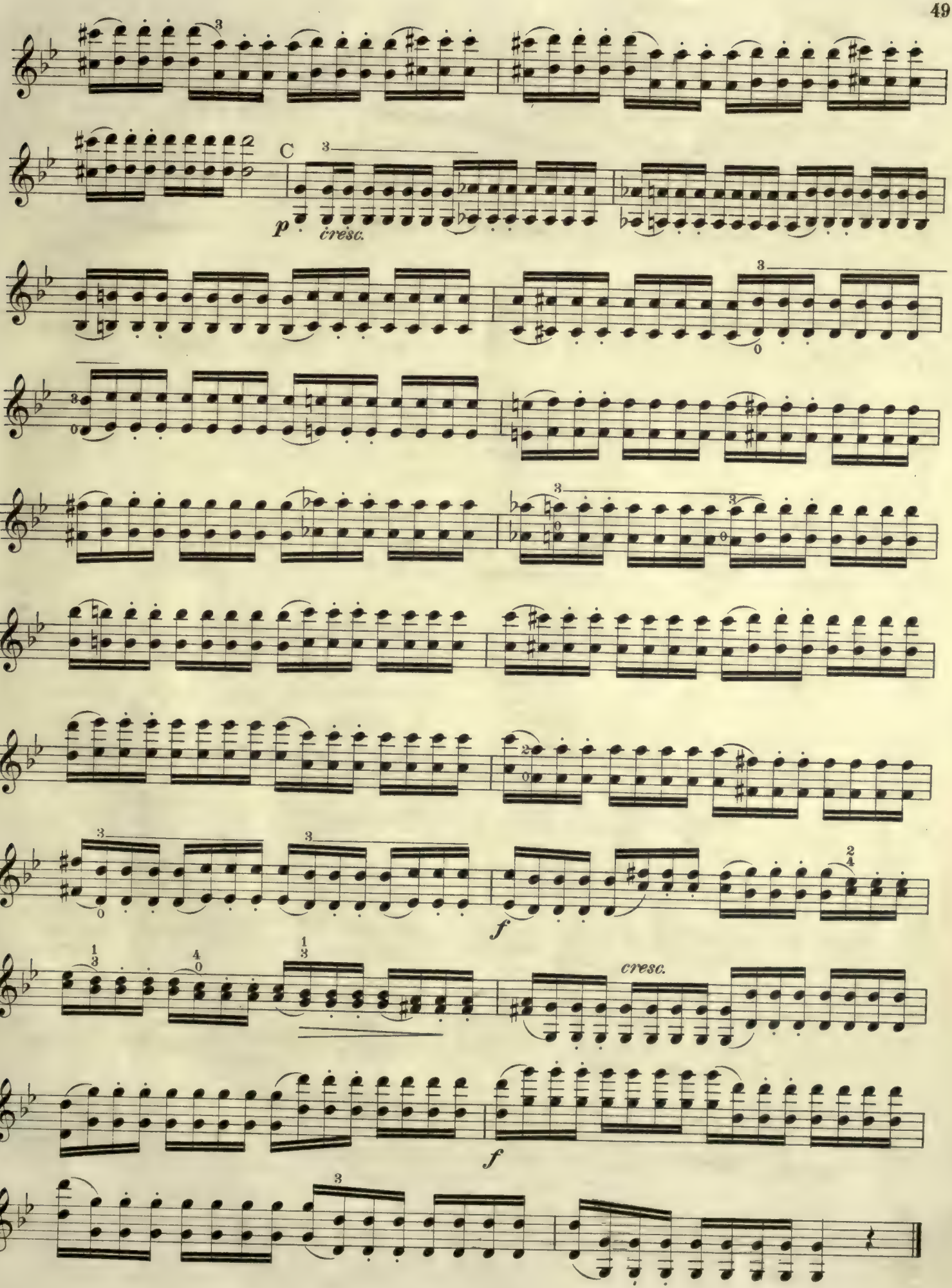
Tempo may be increased in the playing of these runs by giving six counts to the B♭ in the first and corresponding bars, and executing the run very rapidly on the last two counts, thus:

After one has mastered the rhythmical difficulties of this Etude, the bowing will offer no serious difficulties. The expression marks must be carefully observed, and great economy exercised in the use of the bow-length.

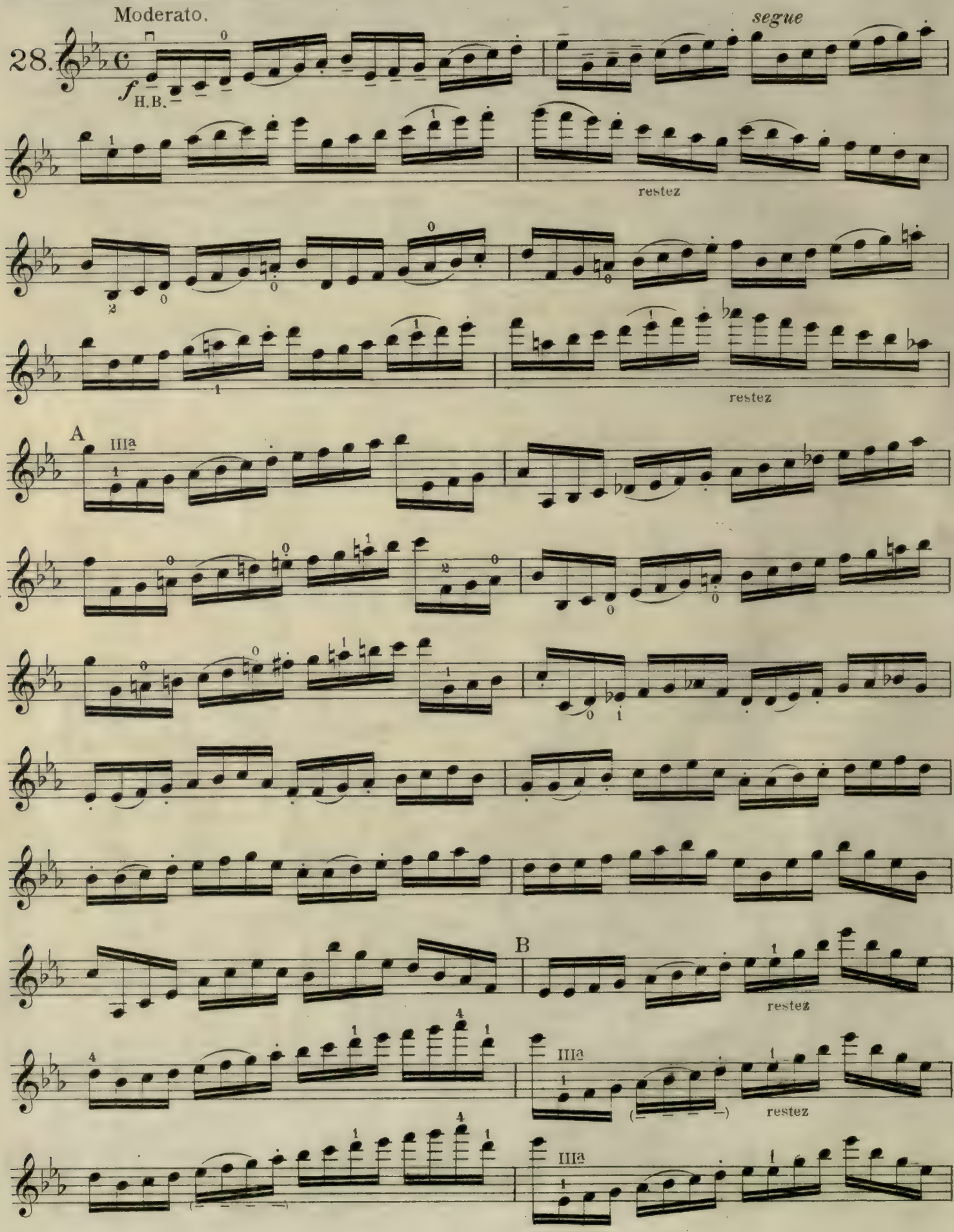

Adagio.
26.
p
A
restez
restez
B
II a2

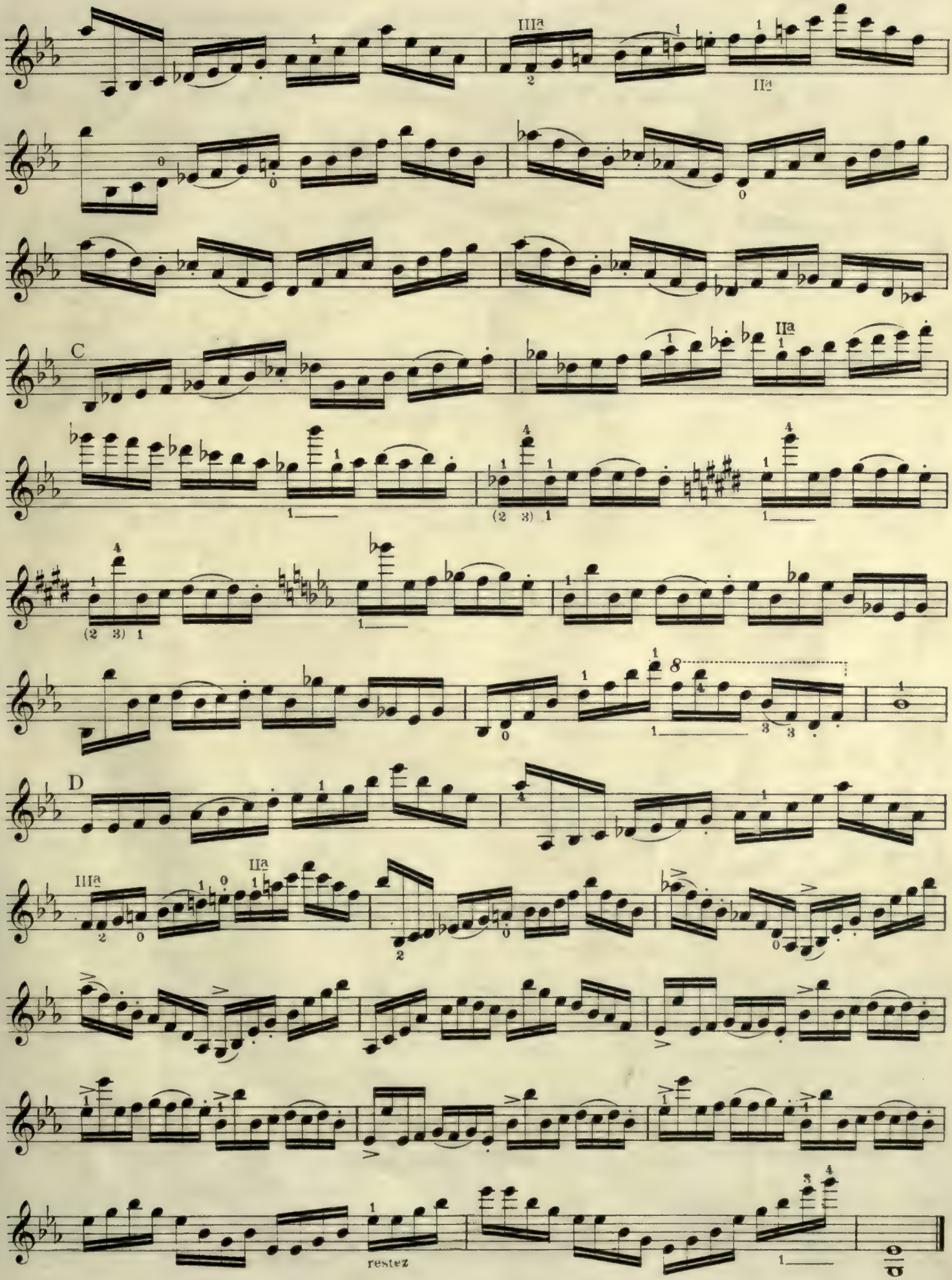

C
D
cresc.
cresc.
tr
restez


Allegro.
(H.B.) energico
27.
f
segue
A
B

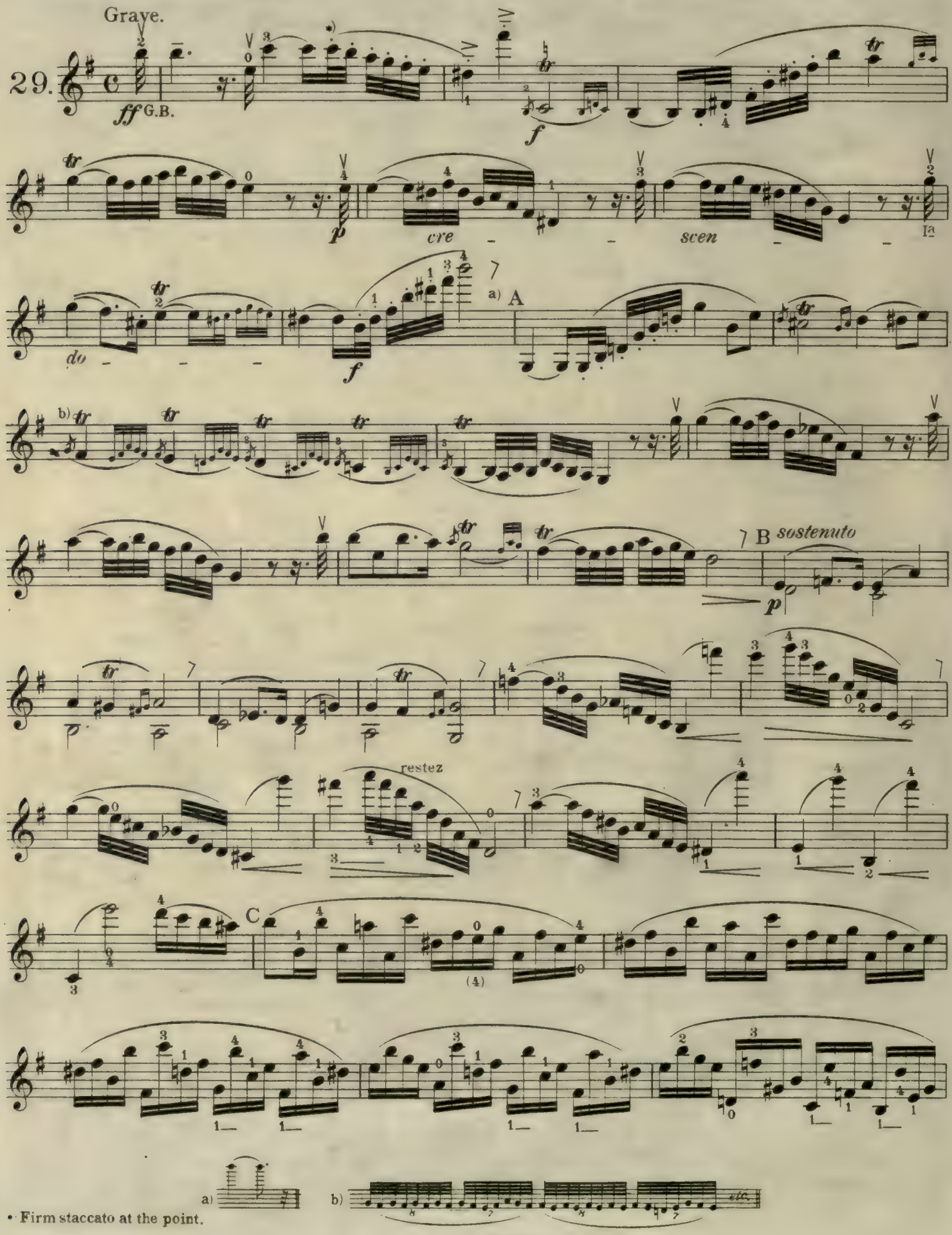

C
p
cresc.
f
cresc.
f

This Etude should be studied first in simple detached strokes, and afterwards as indicated below. The bowings of Etude № I should also be applied to this number.

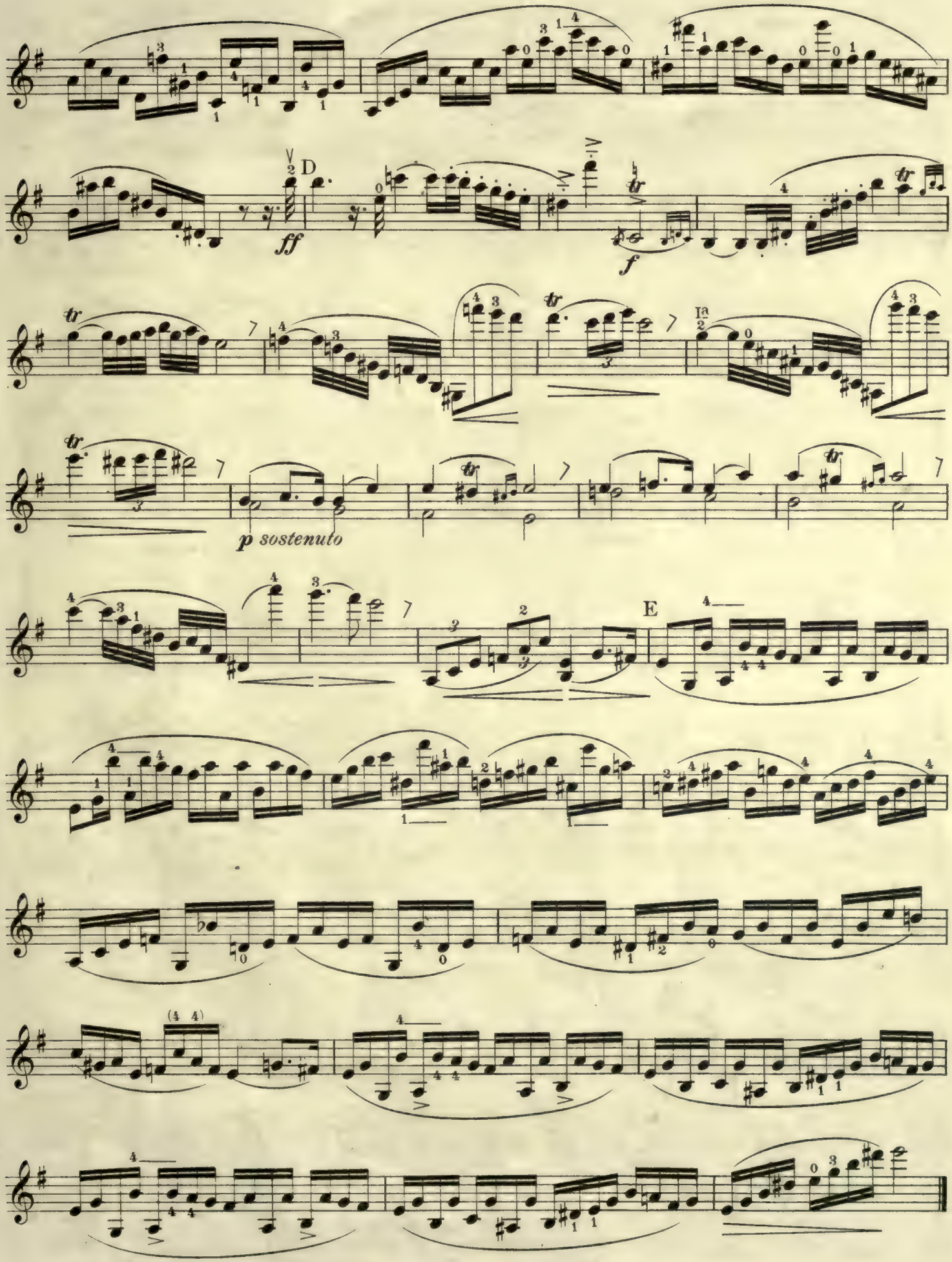


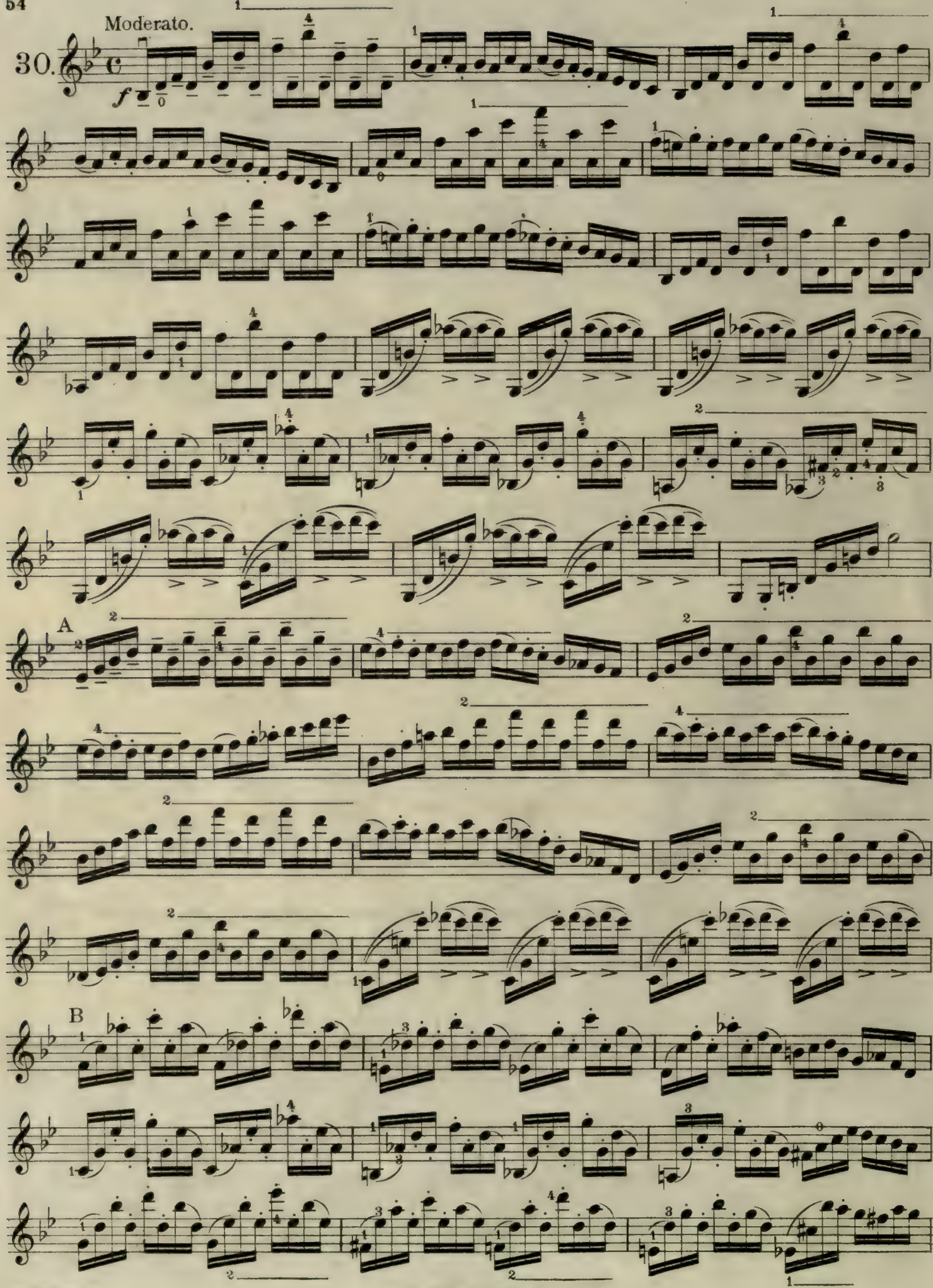

C
D
restez

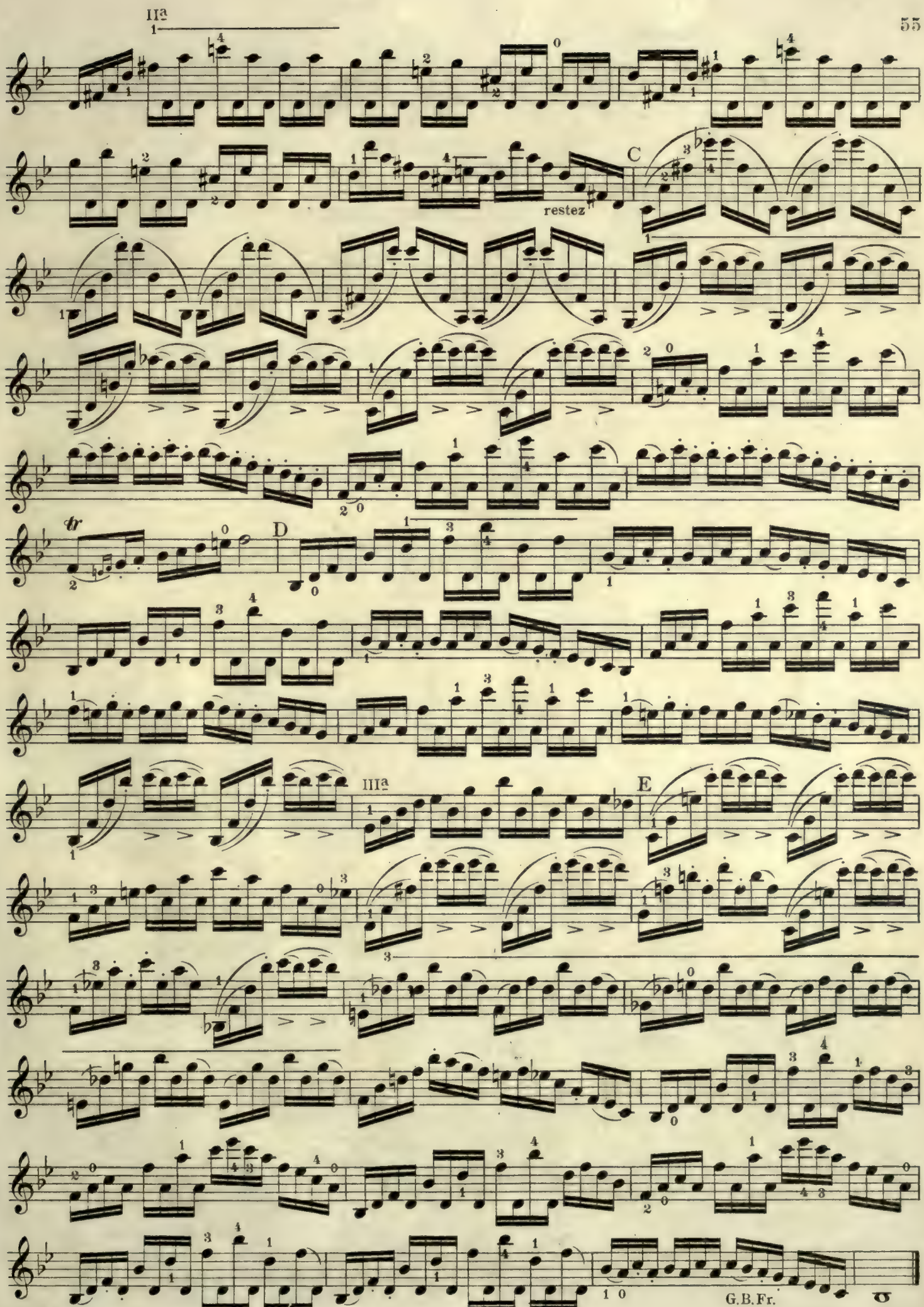
This Etude, which may really be called a short Solo Piece, can be studied to advantage after one has gained sufficient execution and mastery of the bow.

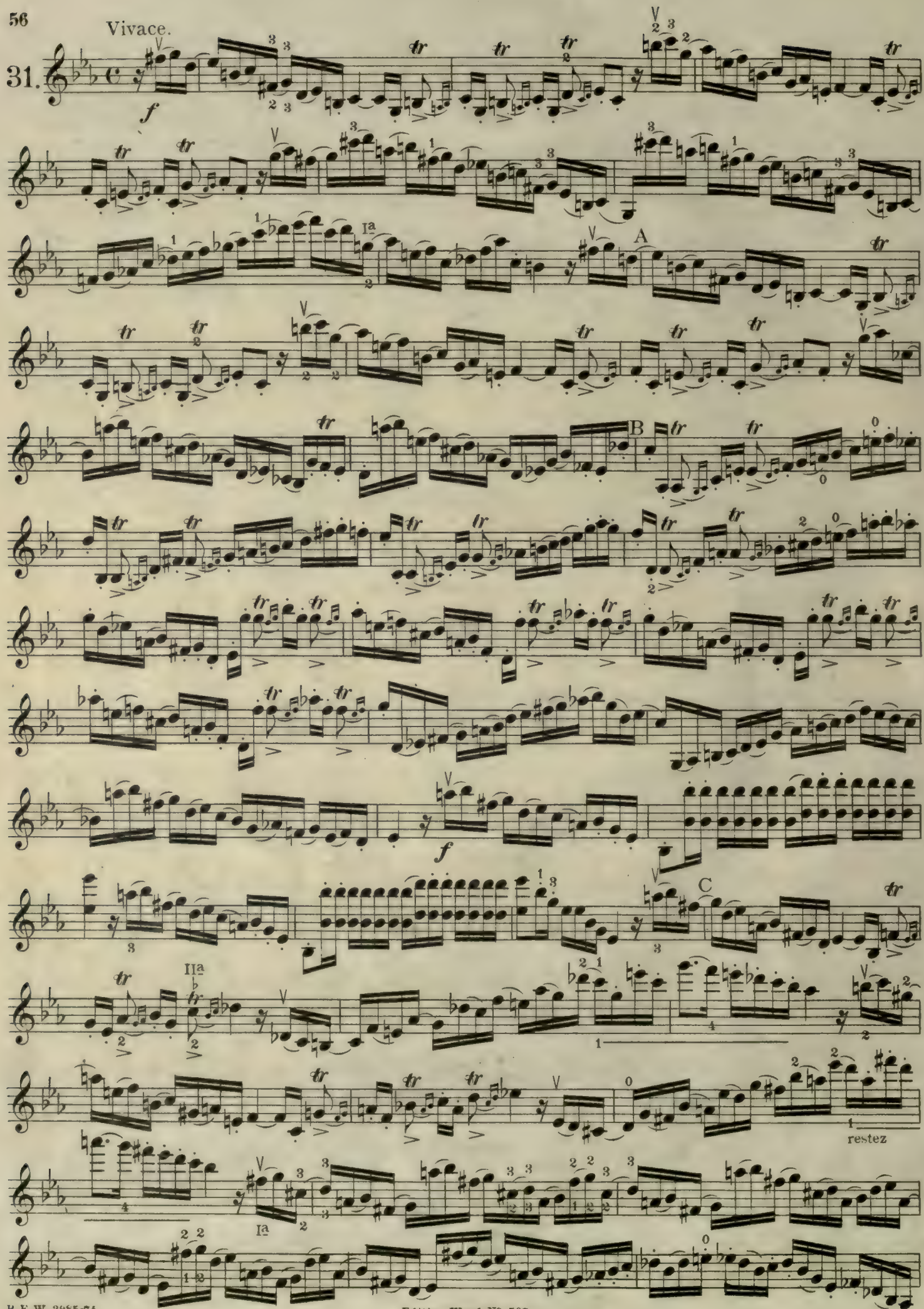


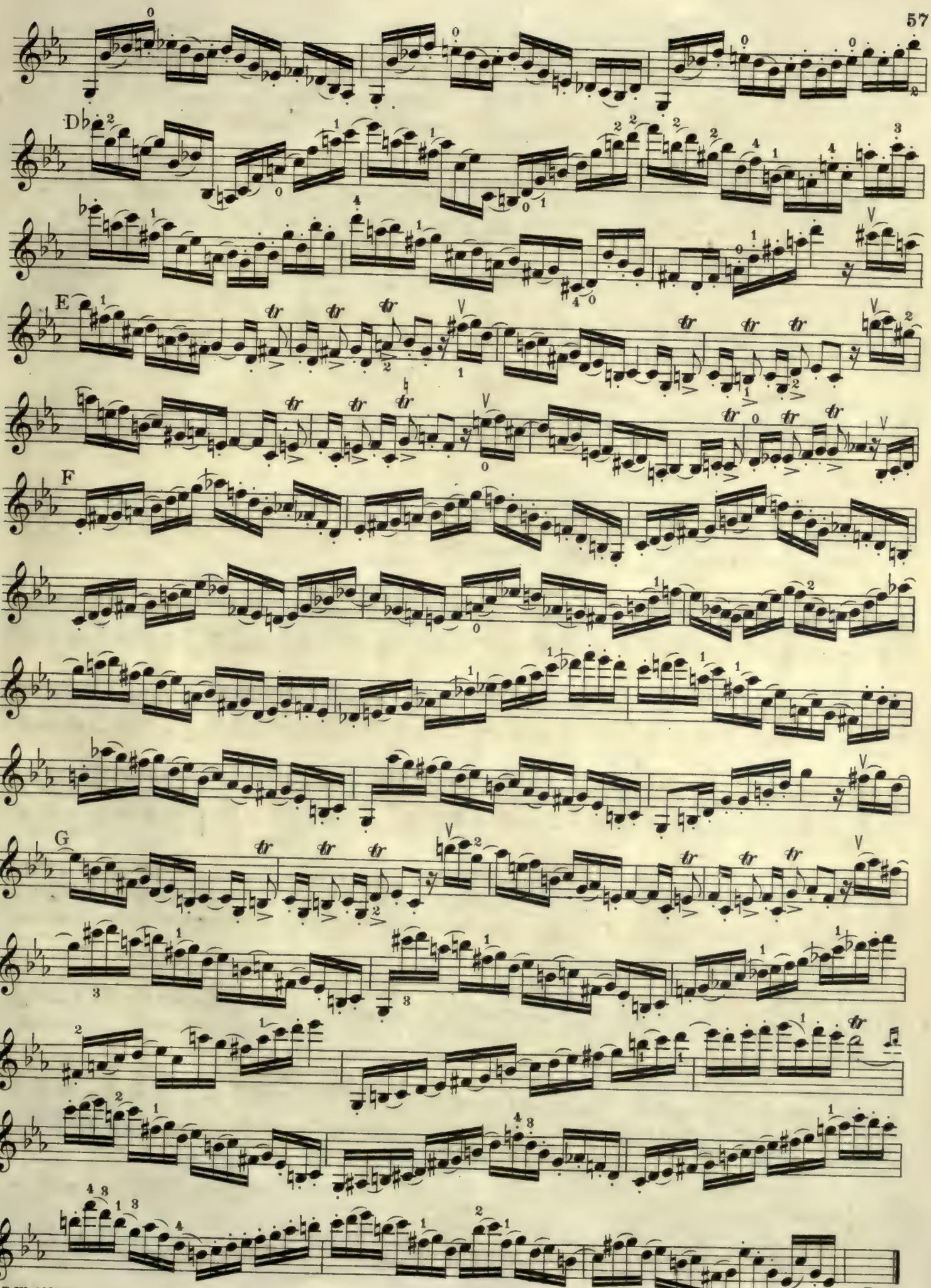
• Firm staccato at the point.


D
ff
f
tr
Ia
2
p sostenuto
E

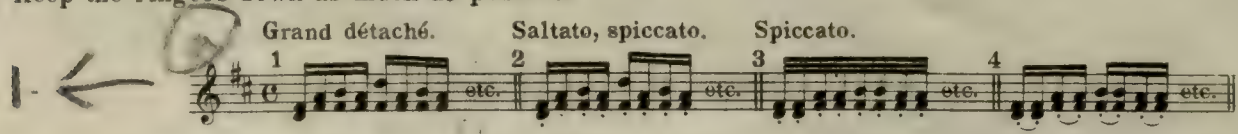

Moderato.
30.
f
A
B

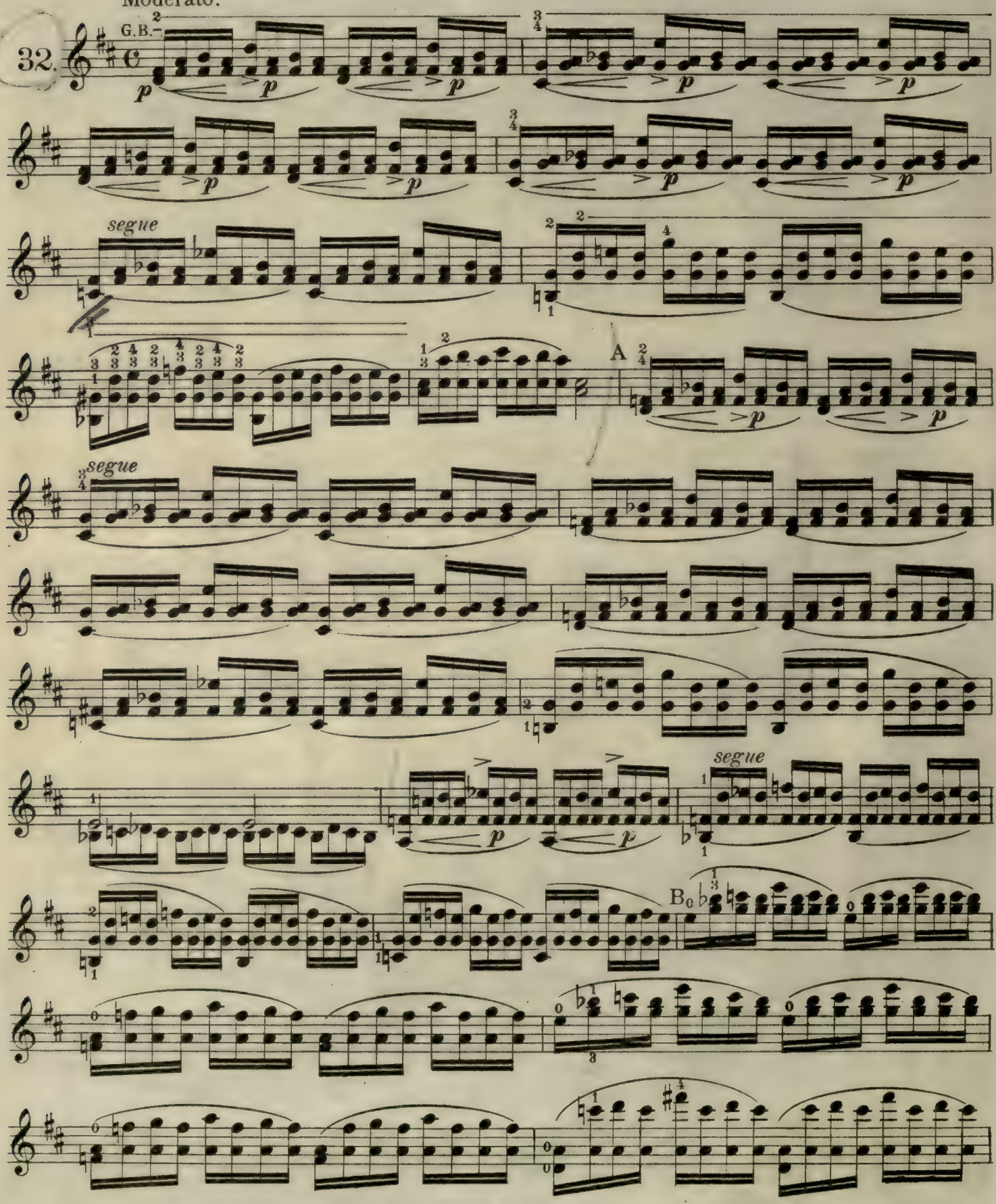

IIª
restez
C
tr
D
IIIª
E
G.B.Fr.

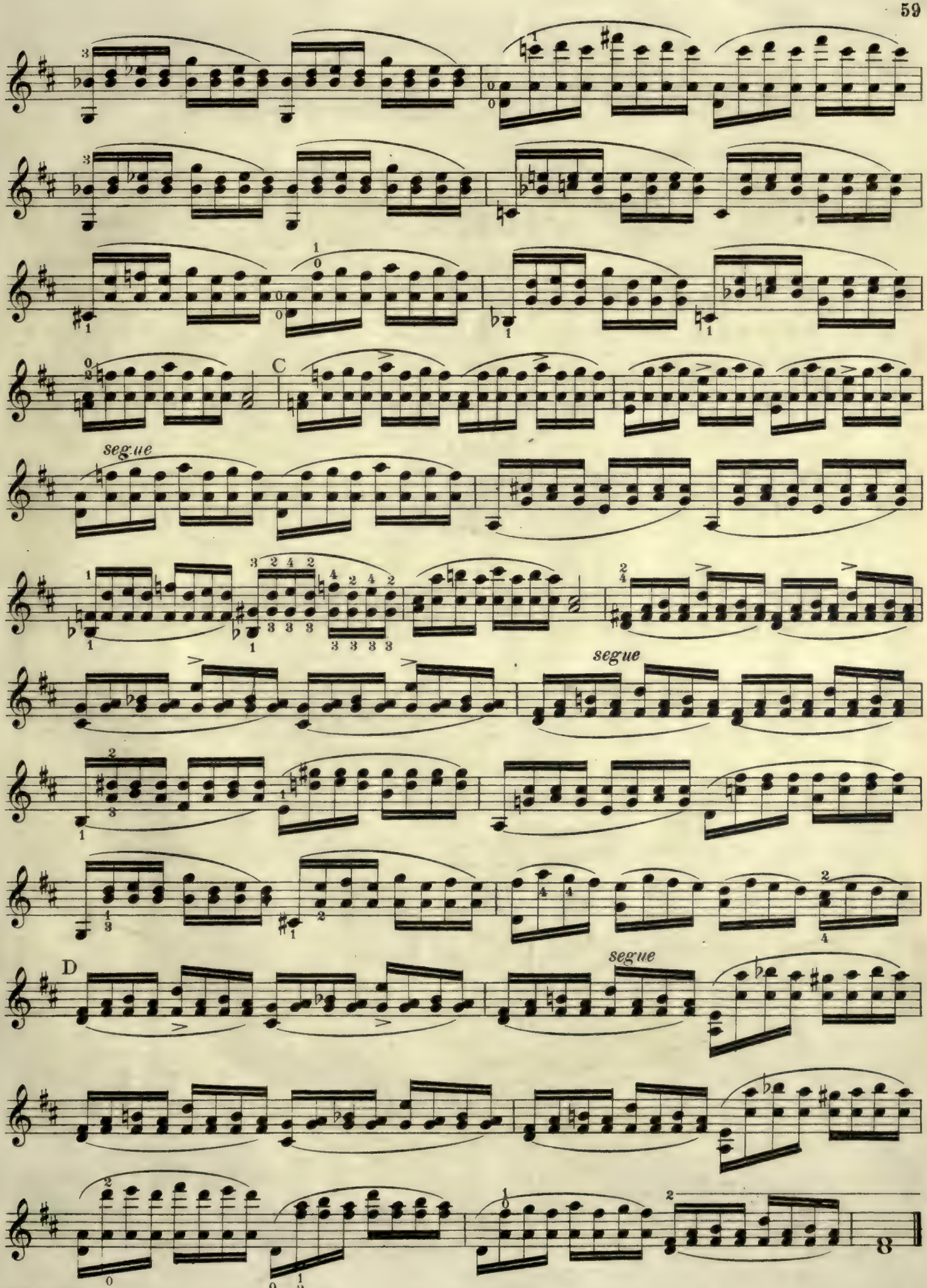

Vivace.
31.
f
A
B
f
C
restez


Db
E
F
G

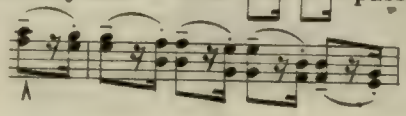
Etude №32 is an excellent study for imparting vigor and independence to the fingers, and should be practiced daily. Keep the fingers down as much as possible.



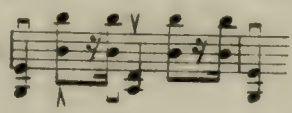



C
segue
segue
segue
D

Etude № 33 is also written in the form of a short Solo Piece, and should be played with much spirit and energy, and in very exact rhythm. The passages may be played as follows:



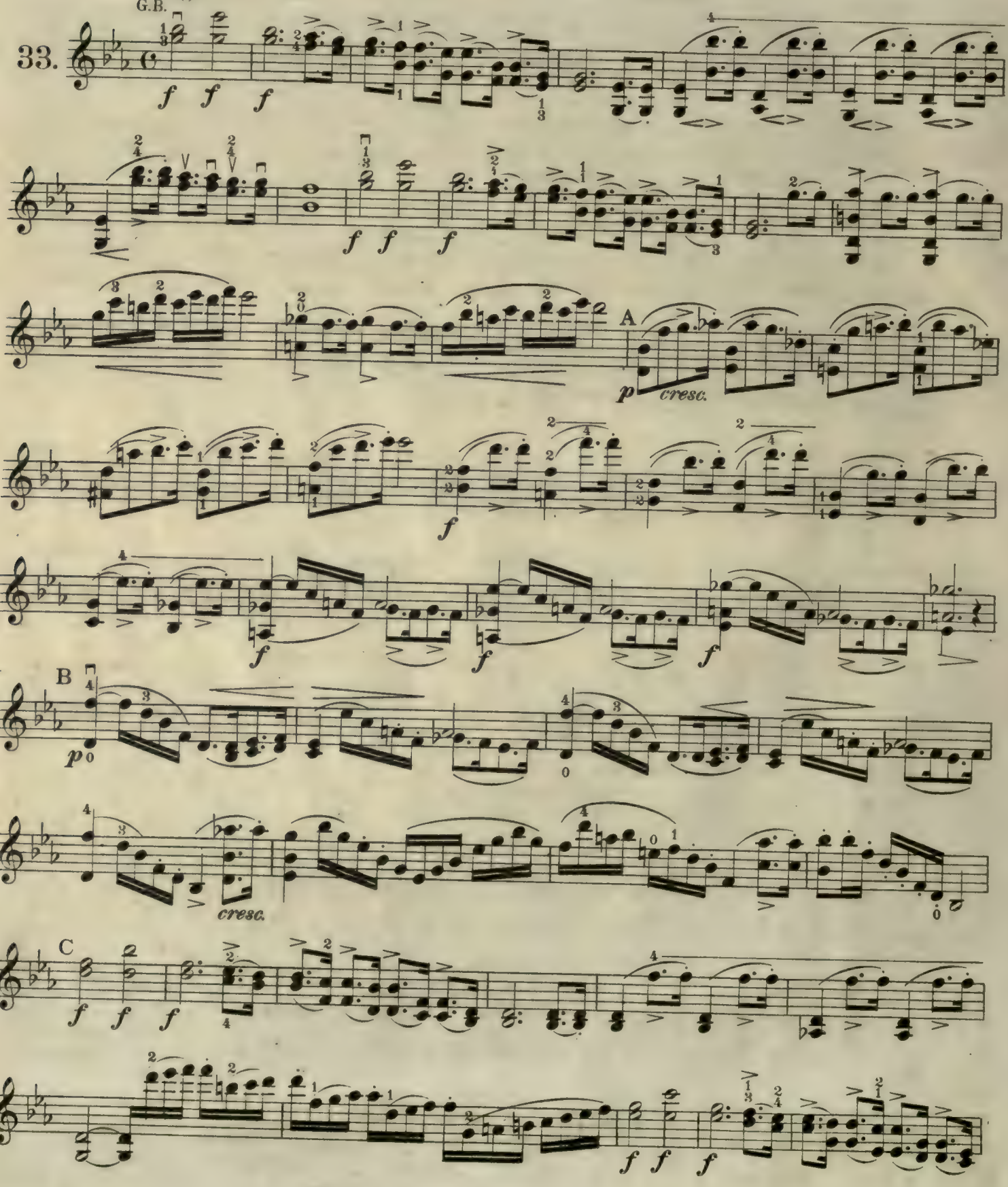
and varied in the 5th bar, thus:

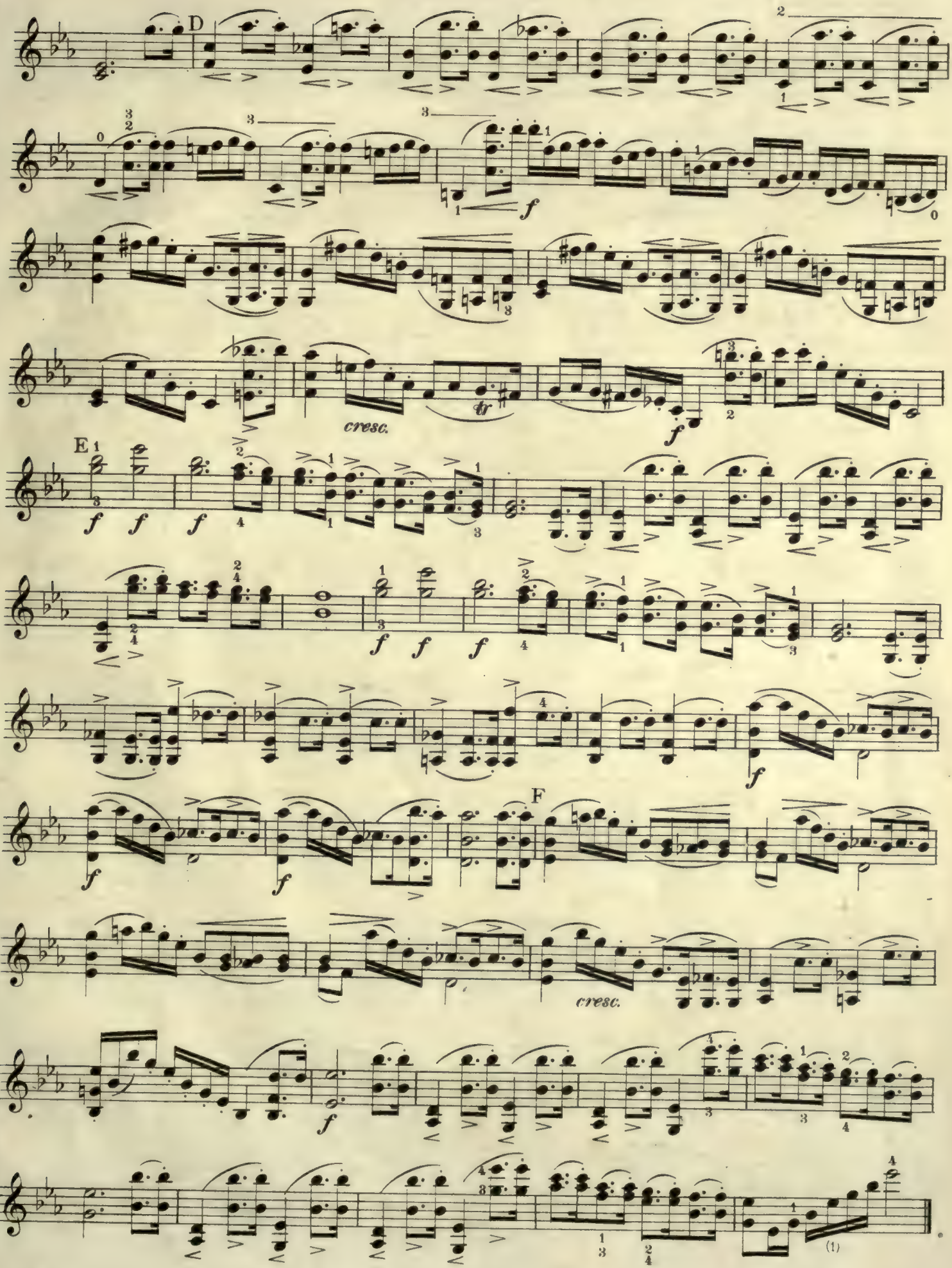


Allegro maestoso.

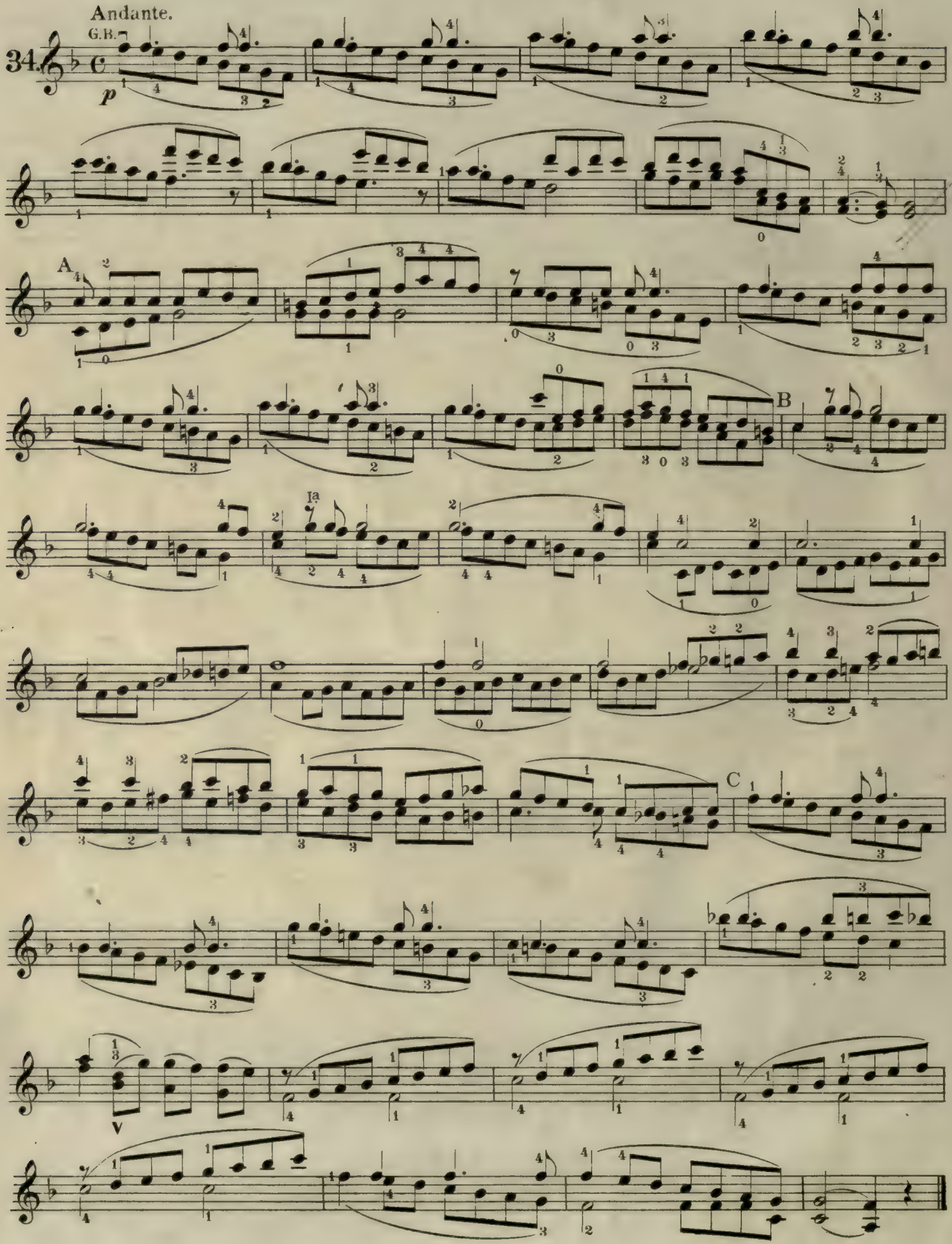
G.B.

33.




D
E
F
cresc.
tr
cresc.

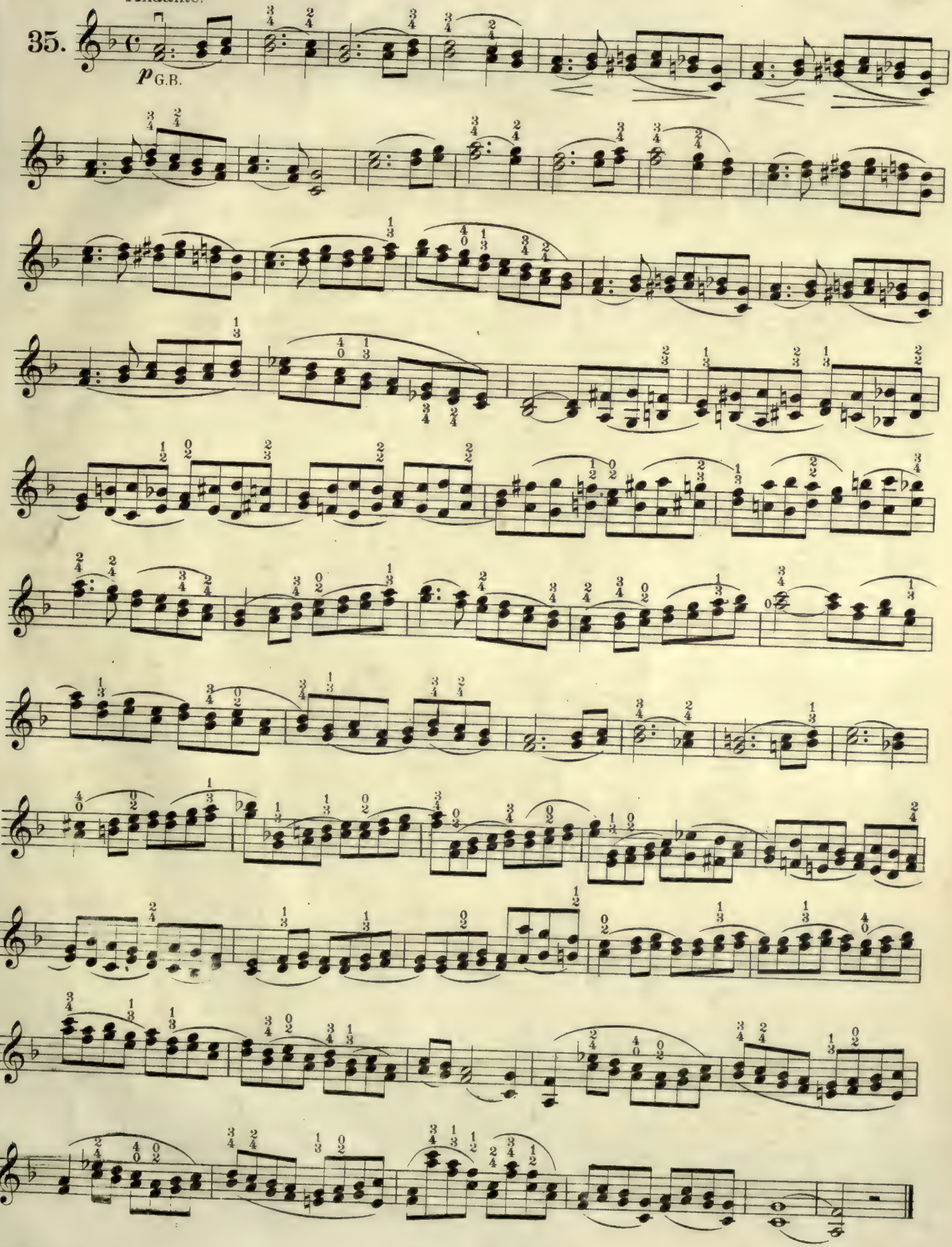
Practice at first with 2 bowings in each bar, and with pure intonation.



Andante.

35.

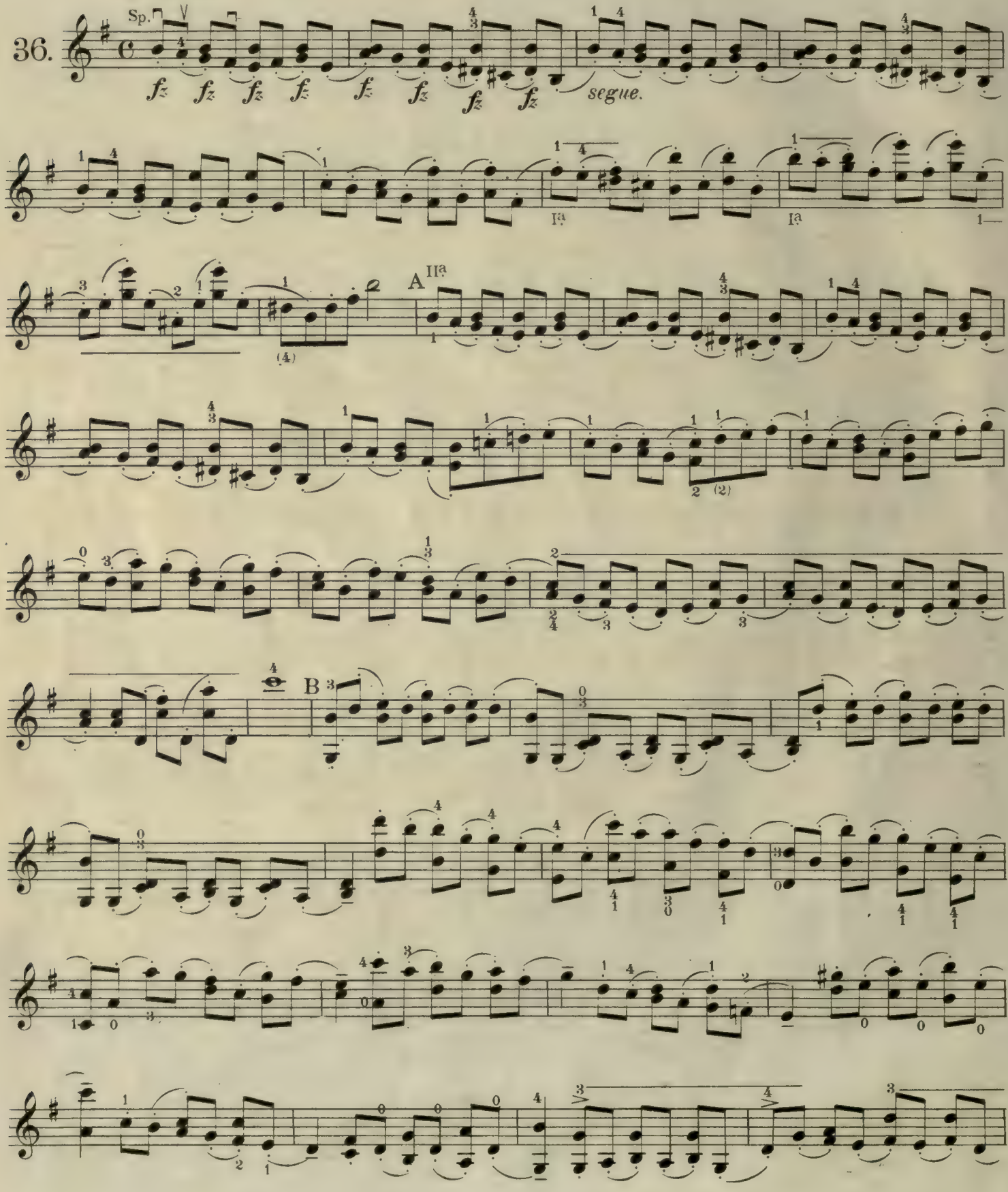
p G.B.

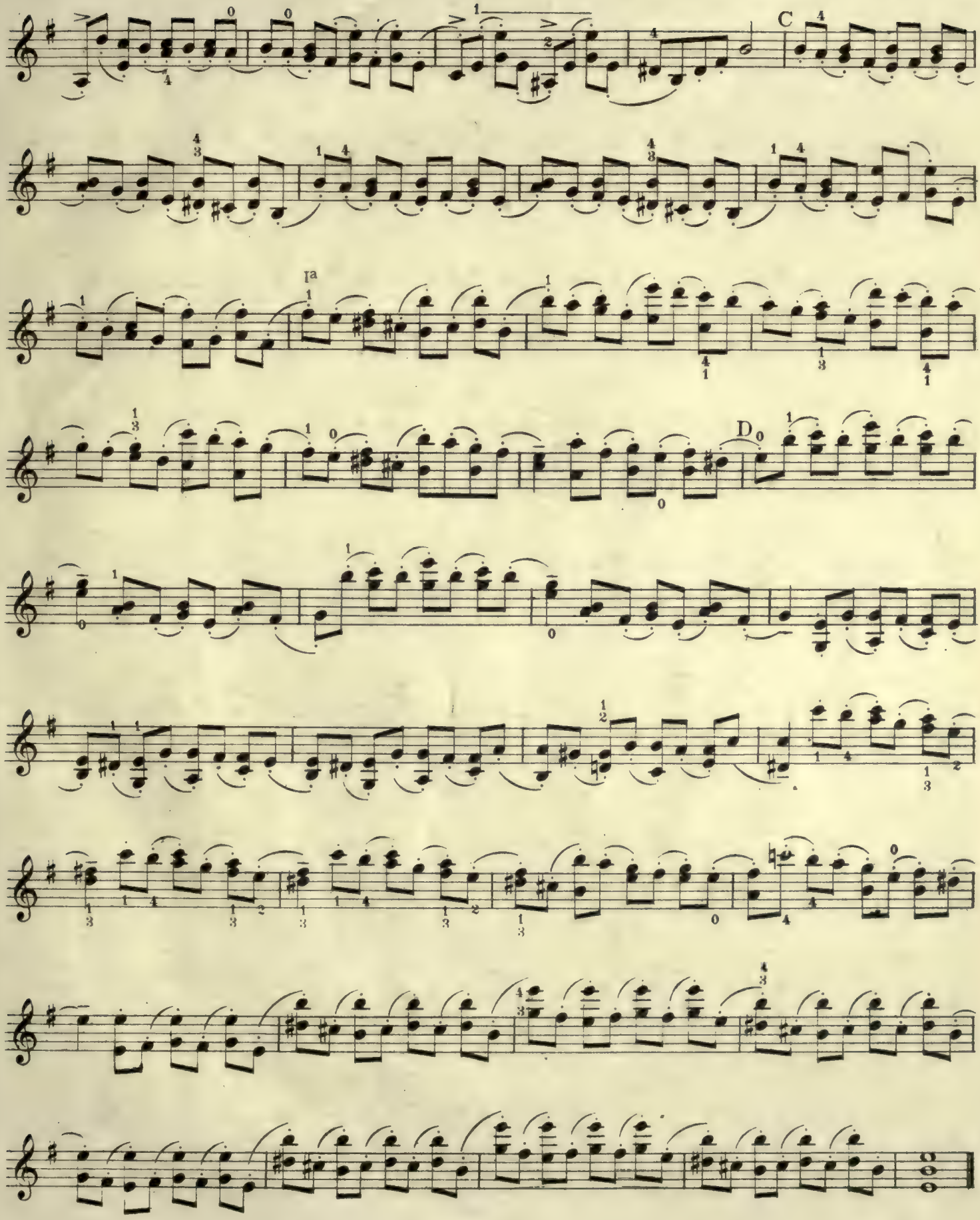


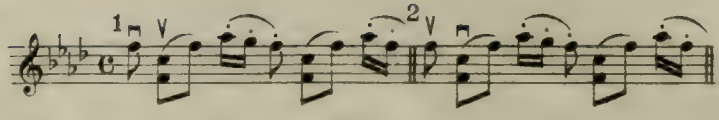
Practice this Etude at first with firm martelé strokes. When the stopping has become sure and the intonation true, use the prescribed bowing.

Allegretto.

36.




C
D



Allegro vivace.

37.

f

Fr.

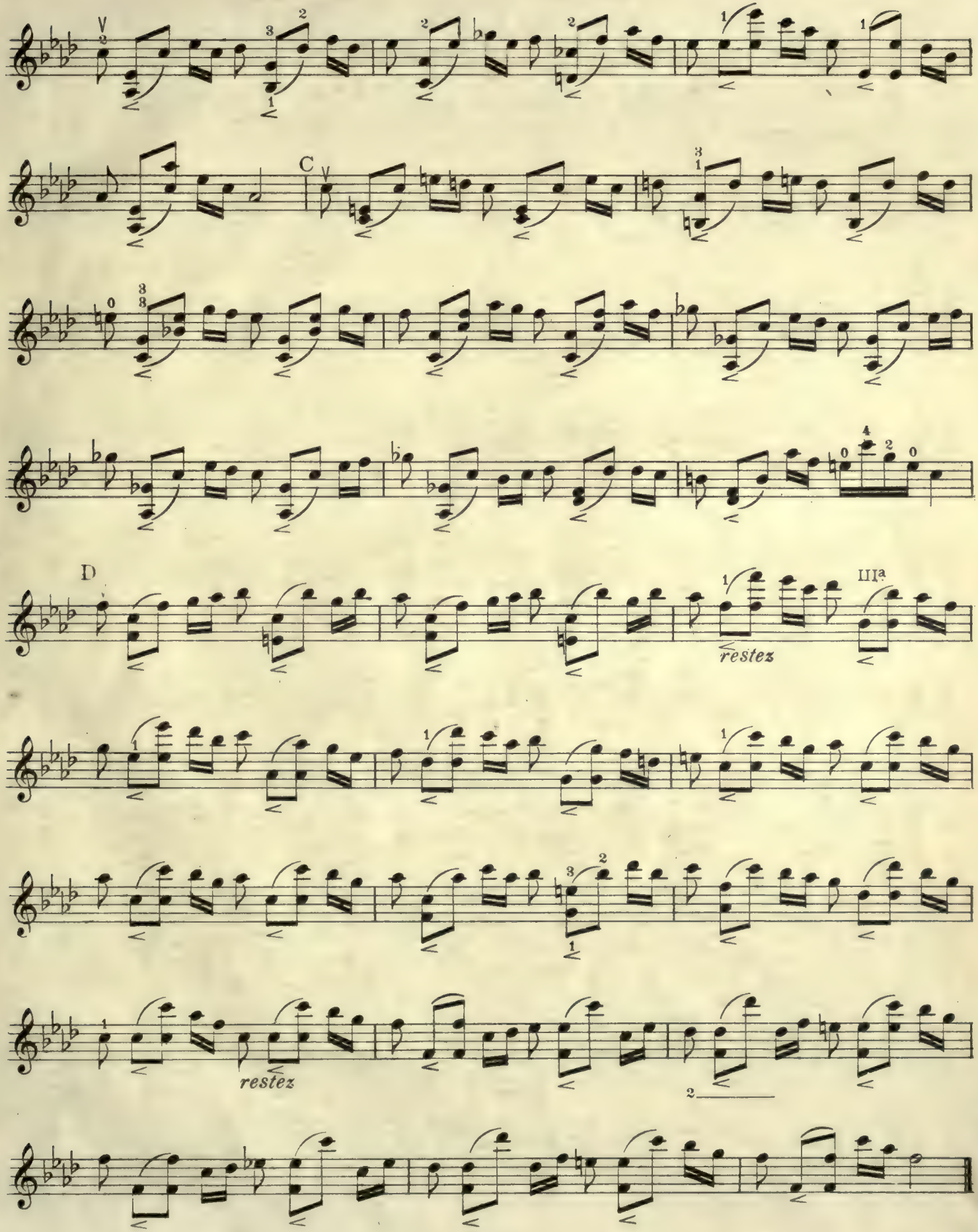
Sp.

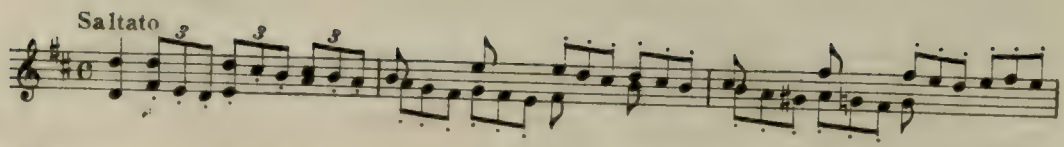
segue

A

restez

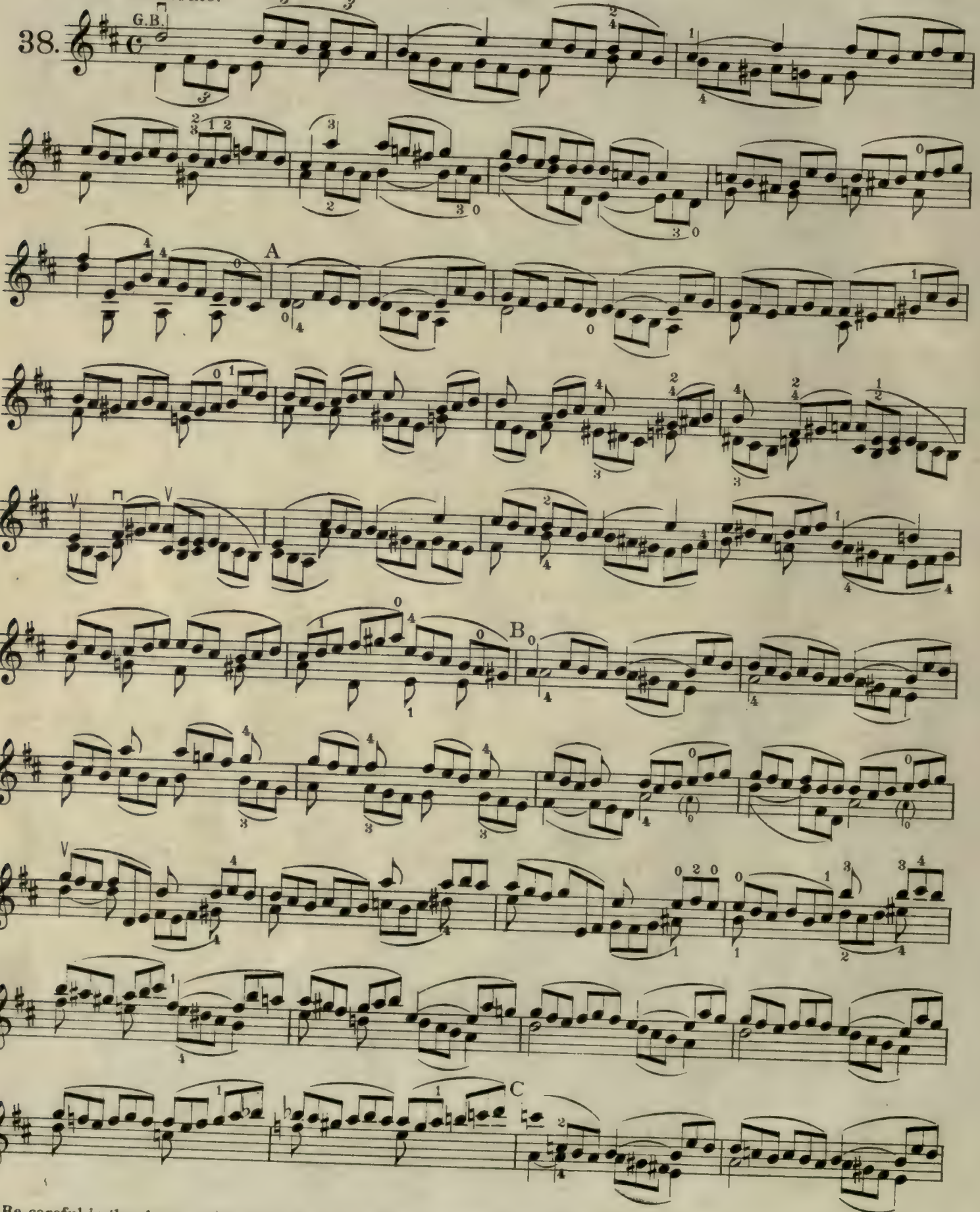
B


C
D
restez
III a
restez

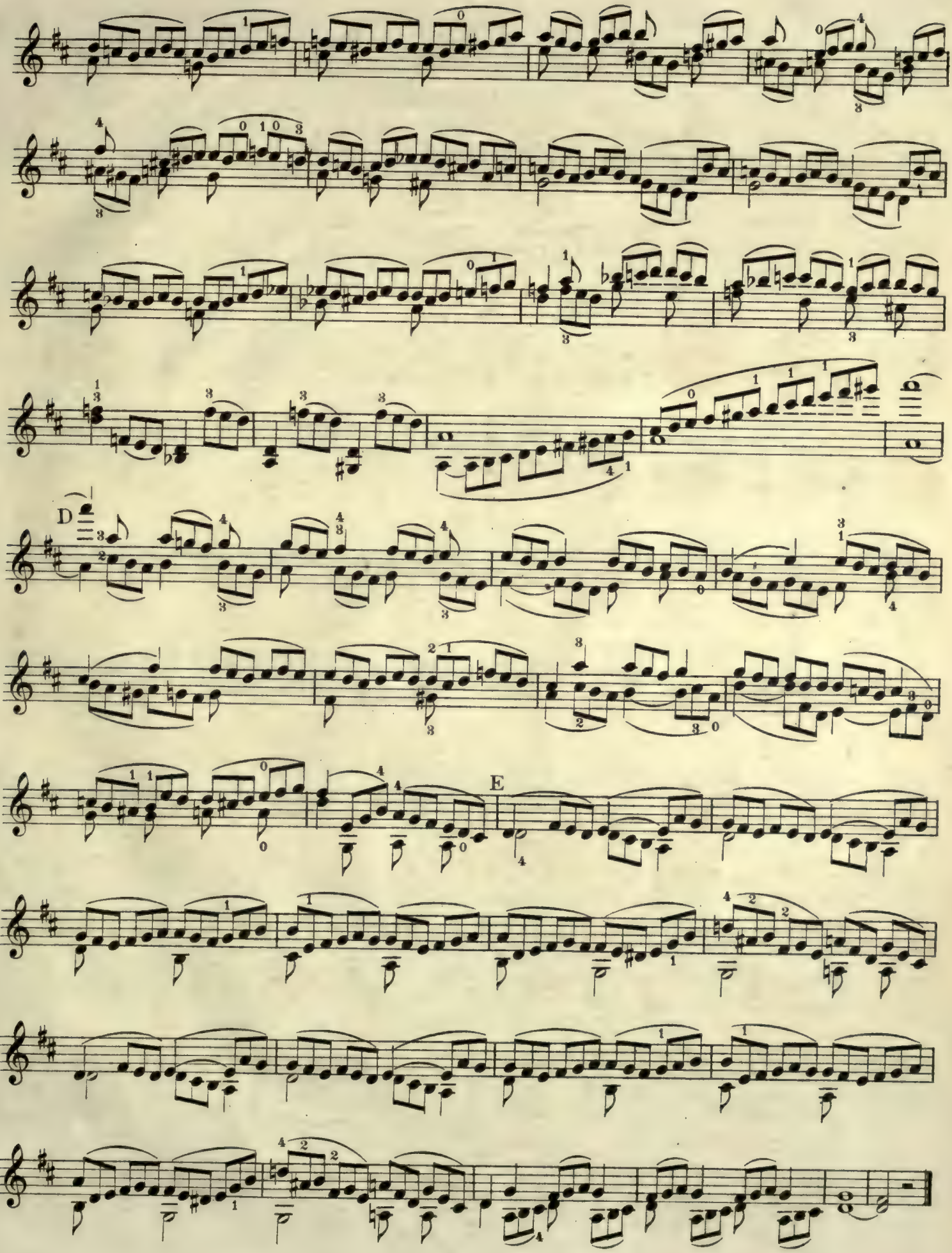


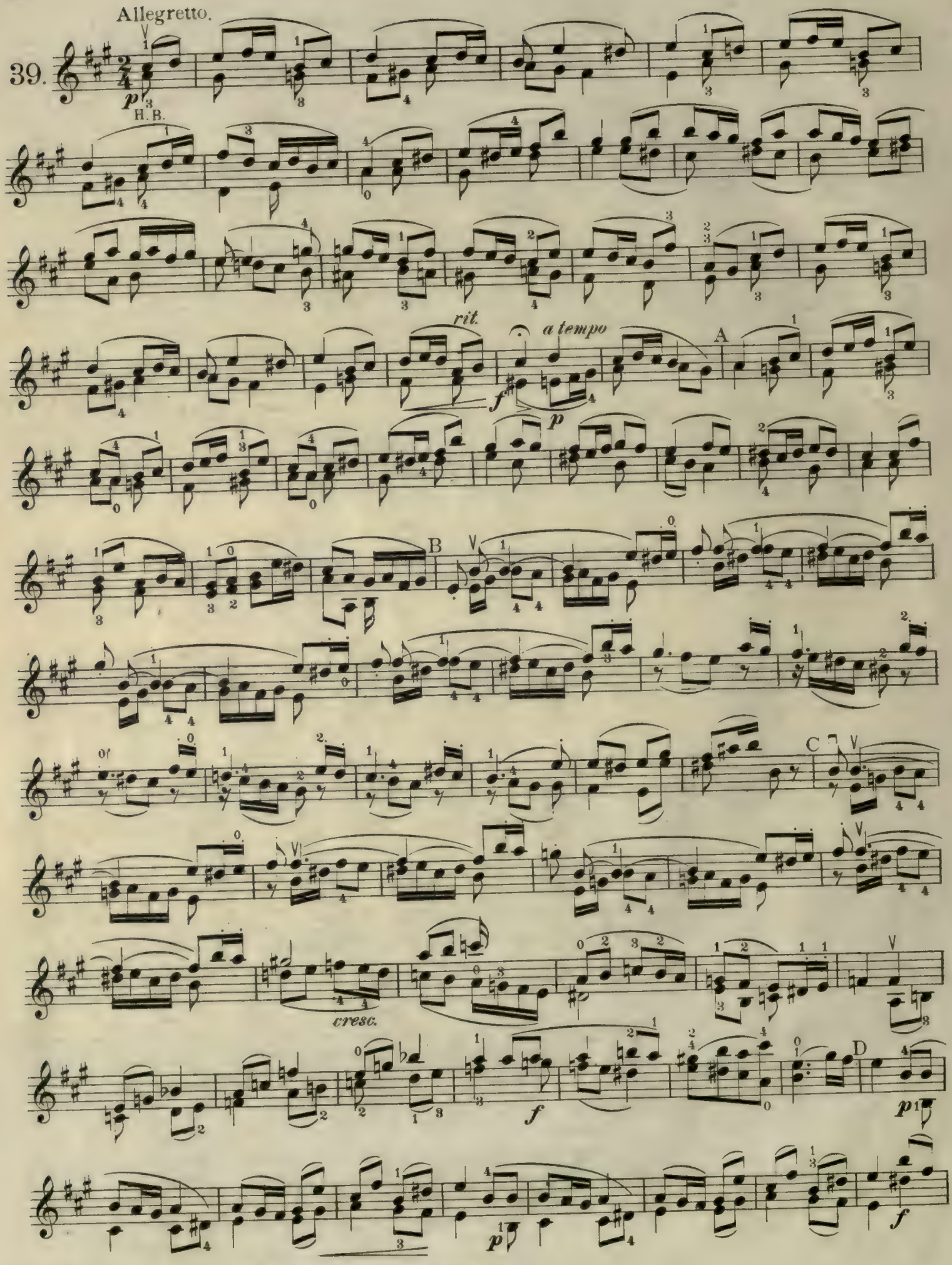
Moderato.

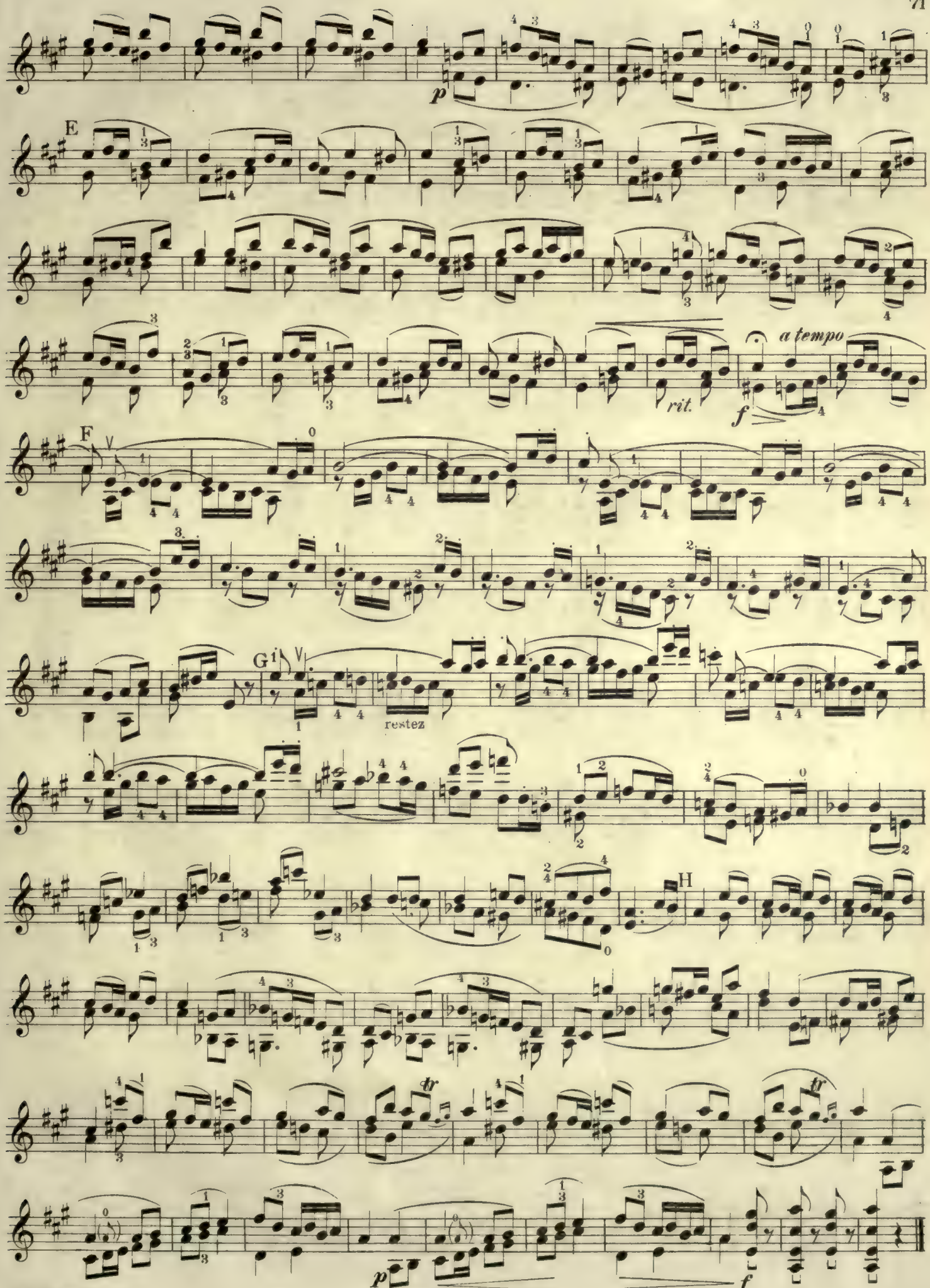
38.



Be careful in the changes of position to execute the triplets smoothly and evenly.


D
E

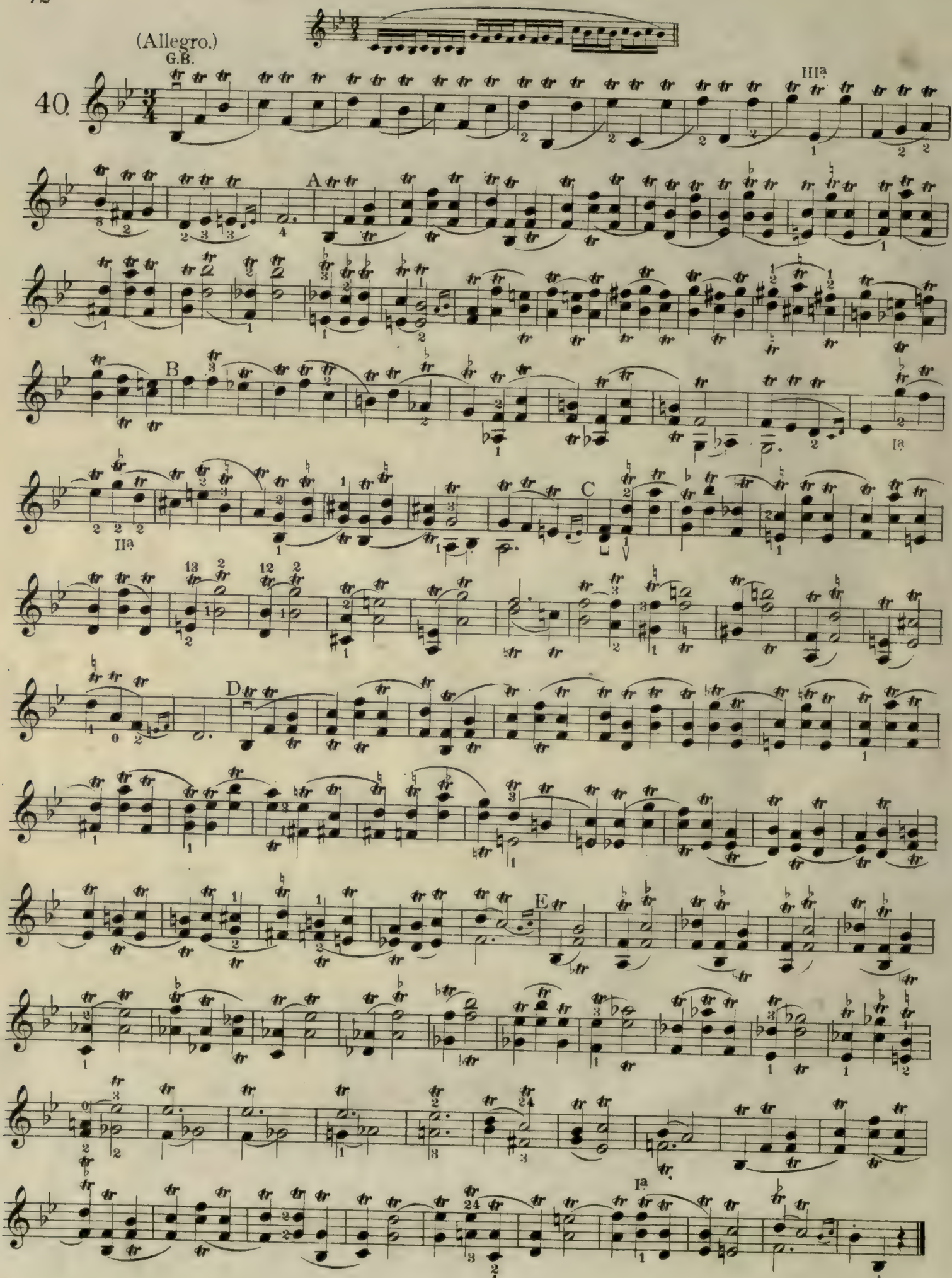

Allegretto.
39.
H.B.
rit.
a tempo
A
B
C
D
cresc.


p
E
rit.
a tempo
f
F
G
restez
H
tr
tr
p
f

(Allegro.)

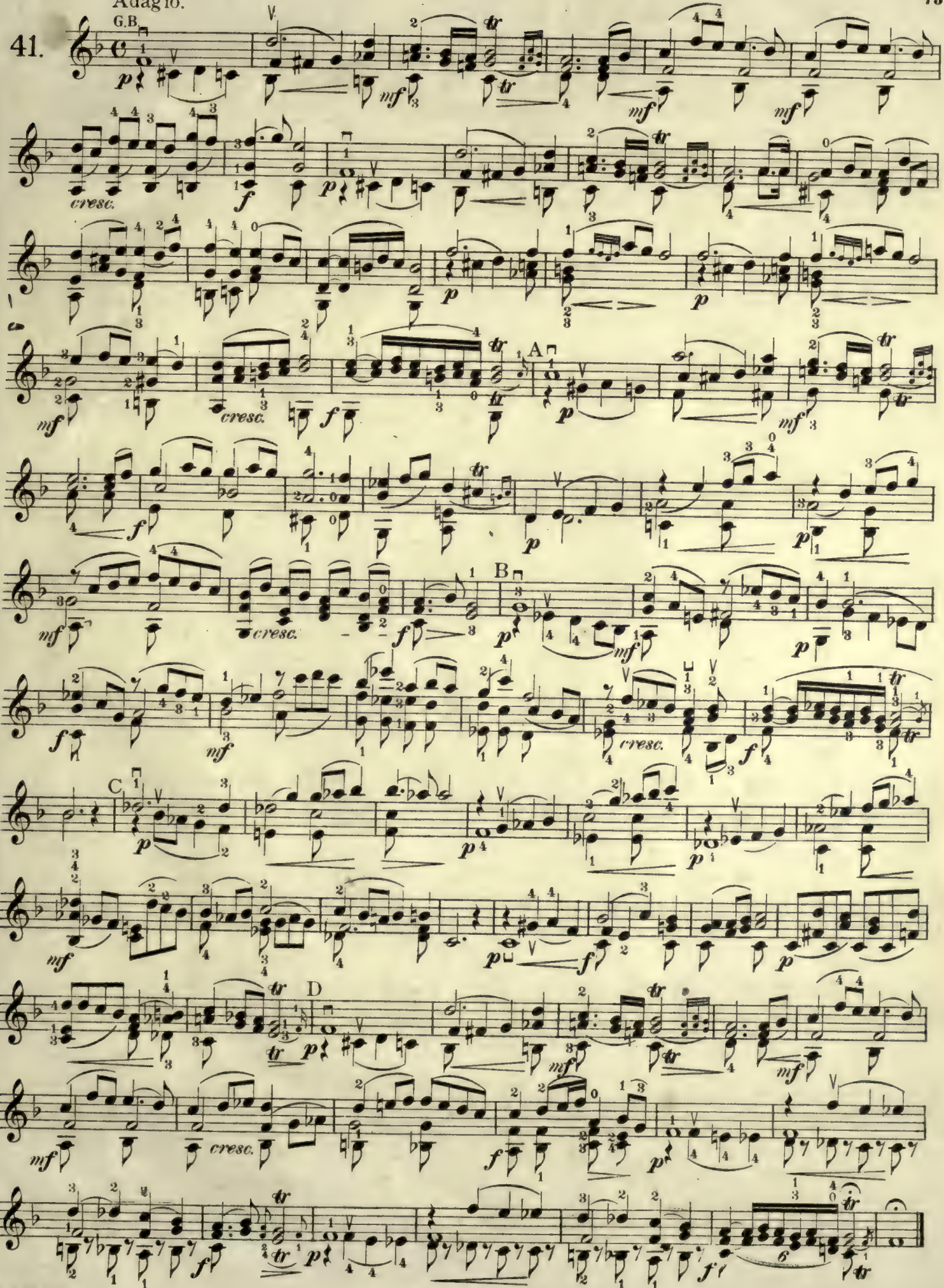
G.B.

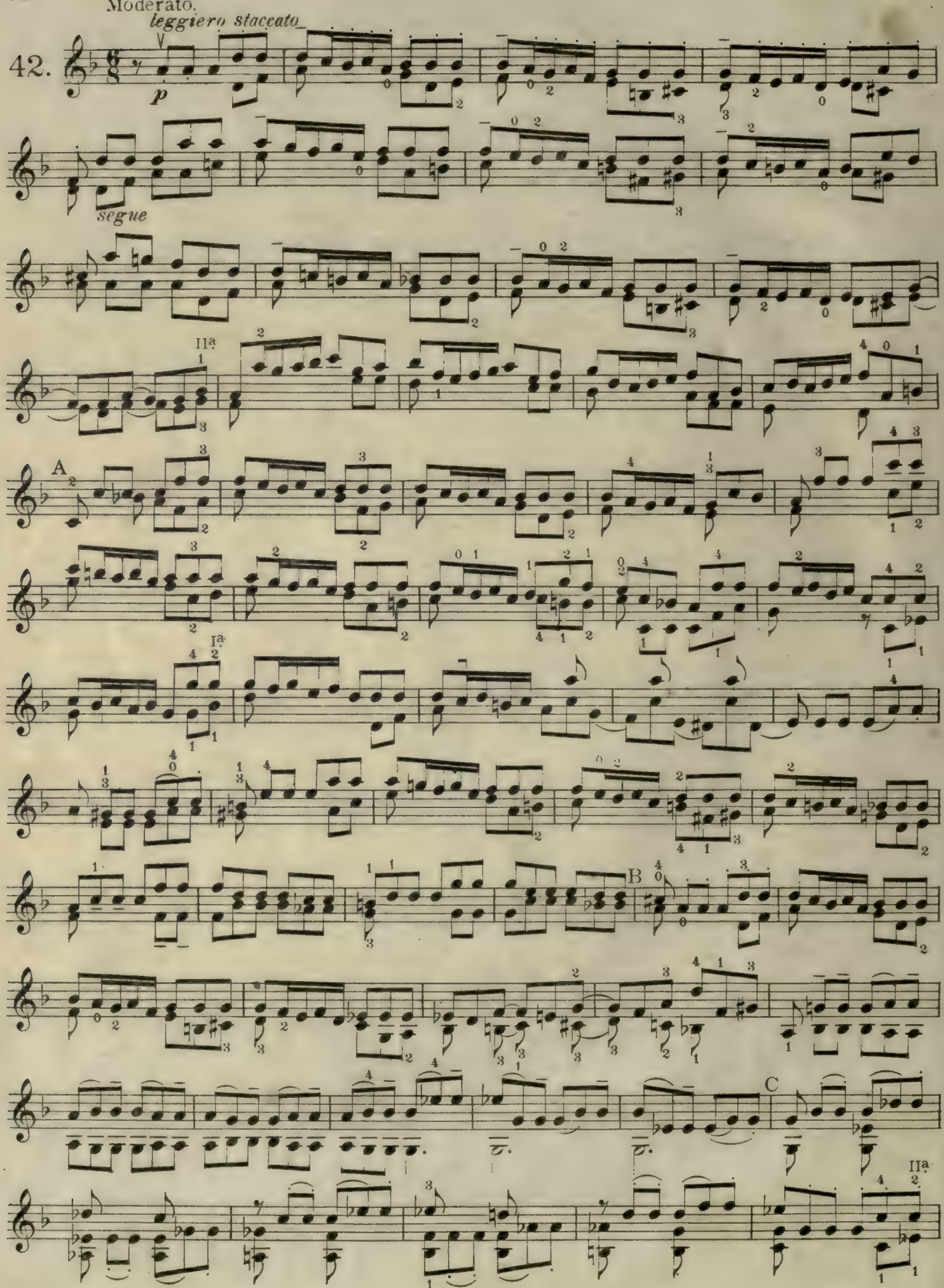
40.

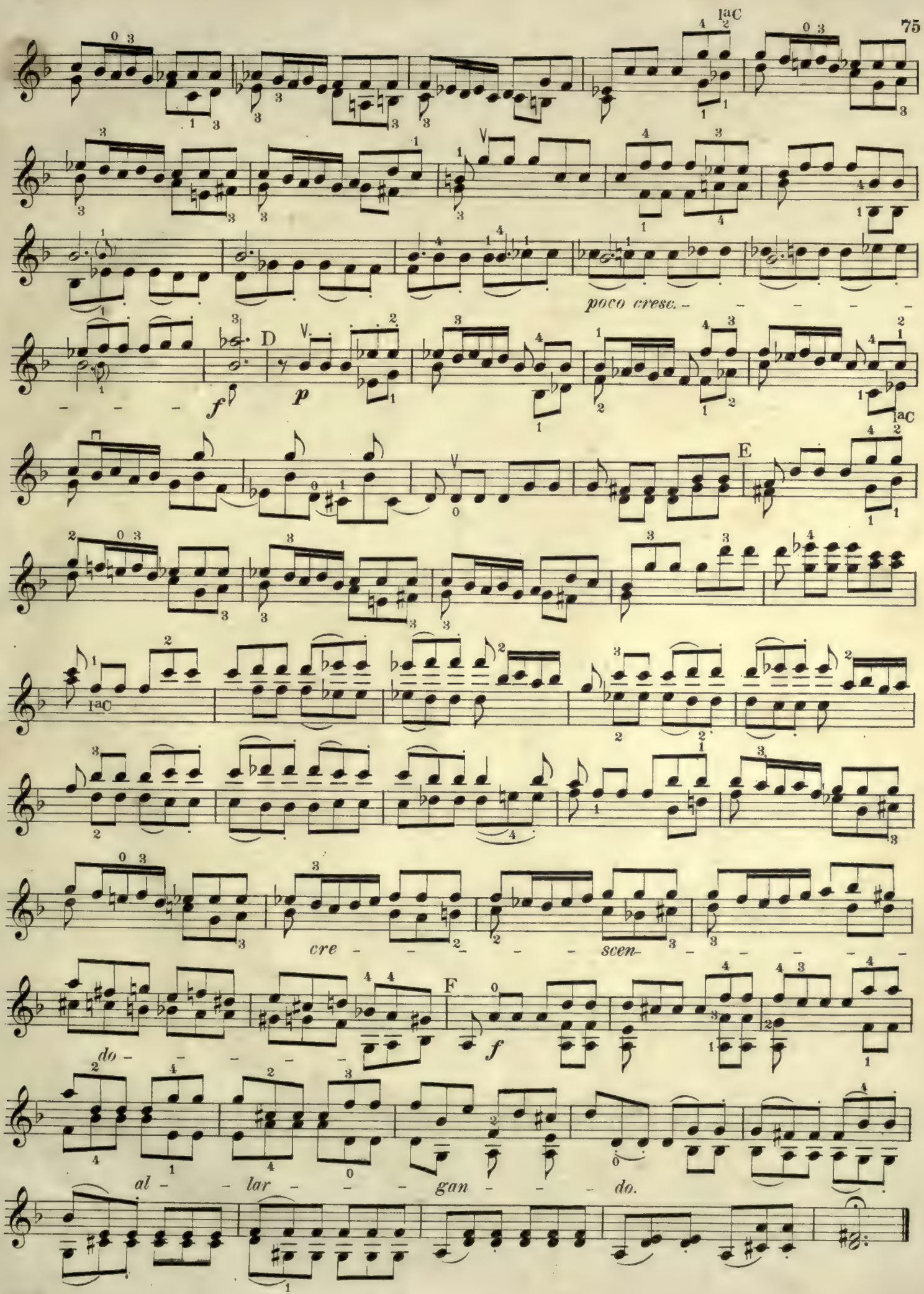


Adagio.

41.




Moderato.
leggiero staccato
42.
p
segue
A
B
C


poco cresc.
D
E
F
cre - scen-
do -
al - lar - gan - do.